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THE NEW YORK DRAMATIC MIRROR

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Photos by Sarony, N. Y.

HAROLD KENNEDY.

The Matinee Girl

The humors of the fat and the flatter have never been thoroughly exploited by any of our play writers, although there is a fund of boisterous fun to draw upon in the idea.

It is true that many seasons ago James Powers starred in a farce, the scenes of which were placed in a fat, but this play, if it is remembered rightly, was more of a burlesque than a representation of the real thing.

But the fat, its daininess, the peculiar social code that exists between flatters, the social functions called receptions that are given in small flats, the rubber plants, the steam heat and the lack of it, are topics familiar to the flatter, and Powers, the comic artist, has put them into black and white with humorous fidelity.

Now we have the suggestion again in A Fool and His Money, and this scene, with the dumb waiter and the servant, the bachelors and their cook book, is the funniest and the best in the play.

Of course Miss Vokes' story is Londonese rather than New York. But this type is always popular on this side of the water, although it must be confessed it has been a trifle overdone.

There is no reason why a tough little servant maid of our own town should not be funnier, and as for the "touch of pathos" that makes the London slavey interesting, it has proven monotonous.

What is it after all but a smudge on the nose, a dirty apron and her never failing love for the handsome lodger?

We have our own types infinitely funnier and more pathetic even. Then we have the gorgeous colored ladies who "sleep out" and each day bring to work with them alligator traveling bags containing changes of costumes and make-up, as though they were going to do a "stage role rather than a breakfast roll. Quite Broadwayesque that?

Not the humor of our flat life must be exploited! It has been neglected too long. Then it has the touch of tragedy that makes humor humorous.

There is the rock of a cradle in one suite and the click of a poker chip in the other—a case of beer here and a case of appendicitis next door.

Take the time when a well-charged siphon drops from the kitchen elevator and explodes on the head of the grocer's boy, waiting with trustful upturned eyes to secure its safe delivery.

The dumbwaiter and the shaft it operates in are alone a continuous circus, so much so that no one closes the door now for fear they should lose any of the conversation that goes on.

It is a constant joy with its dialect arguments with delivery boys, ice men and the janitor—never forgetting the janitor.

And the flirtations between the cook and the butcher's boy, unseeing and unseen! The time when the good things intended for Jones' party go up by mistake to Brown, who receives them with much joy and congratulation, and are never seen henceforth.

All these things are daily occurrences in flats, to which the toot of the whistle and the titter of the electric bell form an orchestral accompaniment.

There is the roof with its etiquette as to wash days, making it necessary that your laundry work be done on Saturday if you happen to live on a certain floor, irrespective of your own desires in the matter—the roof, where armies of maids meet to exchange notes and bare family skeletons to each other.

There is a comic opera buoyancy about the roof of an apartment house as a scene for comedy that makes the many-doored sitting-room of French farce seem tame and commonplace.

In A Fool and His Money funny lines adorn a rather light-weight plot and carry the play through with a laugh. Mr. Finney in a Collier part very cleverly keeps on being Finney rather than attempting to be Collier.

And while he has not the glib and perfect enunciation of the other actor, he gives the part a sentiment—or perhaps it is a "touch of pathos"—that carries it with distinction.

How is it that so many of our good actors nowadays are cultivating a manner of speech that suggests the accidental swallowing of a bottle of hair restorer resulting in a furred tongue?

Henry Miller in The Taming of Helen at times chews his speeches as though they were "melancholy marshmallows." Our actors seem to strike painful extremes in this question of stage speech.

It is either dreadfully articulate and hawhawish or else it is a hurried mumble that exasperates, especially when the lines are good.

Comic opera is really the only thing in which we can stand for seeing the talk without knowing what it is all about! Like stage make-up, the art of stage enunciation will stand study from most of the younger men.

Take Mr. Dodson and Mr. Thompson, and notice that they make up all over—not only the face but the back of the head—and give a characterization not only with an accent but with studied gesture, poise of the body, manner, glance—in fact, all the small points that make a stage part a reality.

The trouble seems to be that success comes too quickly now on the stage, and study, except of a superficial sort, comes as soon as popularity—which is so different from artistic success—is gained.

Stardom is gained at a single bound, and the heralded praise of well-meaning friends (defend us from our well-meaning friends!) crowns all effort to down and the self-complacent attitude to assert itself. And self-complacence on the stage is nothing short of a crime.

All this is a long way from Finney, whose foibles are few and far between, and whose funniest lines are his dog story.

"Frank—that's a funny name for a dog!" says Mr. Daly.

"Well, it's a funny dog!"

"Well, whenever you say Frank I think she is a man."

"Well, when you see Frank you'll know he's a dog."

"Frank and Aunt Amelia, you see, were perfectly happy until about two weeks ago, when Frank was suddenly afflicted with what physicians call terrenitus. Terrenitus is a peculiar disease which attacks the fingers and toes. Now, as Frank has no fingers it naturally attacked his toes, and as the poor dog could not convey the food to his mouth he was in imminent danger of starving to death because he could not assimilate the food which he did not get."

There are some strange disappearances in A Fool and His Money which go to prove that an ingenue and her chaperon are soon parted.

Mrs. Curzon, the stately chaperon of the proclitic Eleanor, is completely wiped out after the second act as cleanly as though the ground had swallowed her. And she does not go alone. Charles Hill and Samuel Barton—by Gosh! What gilded youths are these two boys!—also disappear.

Somehow the finish of the play without a fitting punishment being meted out to these, the only villains of the piece, is disappointing.

What a splendid line for the last act this would be? "And now, Eleanor, that you have promised to be mine (business of upturned eyes and head buried on shoulder), tell me what has become of Mrs. Curzon. She was a looker, but I don't think she played fair, Eh? What?"

"Why, haven't you heard, Percy, dear? But then you never do hear anything spicy! Mrs. Curzon eloped with Sam Barton and Charlie Hill, and they are running a crooked faro game in Chicago!"

"Well, well, well! I always suspected that woman in spite of the good clothes she wore. These girls with sudden hips are all alike."

There are plenty of new frocks in the new comedy, so much so that it is hinted that Mrs. Osborne went in disguise on the opening night and took birdseye views of the different gowns from No. 26, Balcony, Right, a seat that in the Madison Square is a good deal of a perch.

But there are fluffy parasols and picture hats and feather boas and spangles and rose-leaf garnitures that make the naughty chaperon look like a human trellis.

A real New York Percy might have engaged himself to the dove-eyed San Francisco girl, but he'd have made love to the chaperon during the pauses in the action of the play.

As for Sam and Charlie—but what did happen to Sam and Charlie?—it is altogether too sketchy the way in which they pass out of our lives in the second act. Couldn't they be killed by a golf ball, or fall in the lake, or something?

Their short and eventful careers remind the Matinee Girl of a friend who in a hurry wrote a dialogue supposed to take place over a dinner table.

At its beginning a person named Willie Wump was prominent in the conversation, uttering epigrams and scintillating beautifully.

But when the sketch was finished it was found that the writer had allowed him to drop entirely out of the middle and end of the dinner. And such a brilliant talker, too!

"I'll have to take him out altogether," said the perplexed author.

"Nothing of the sort," suggested the Matinee Girl cleverly; "have him wake up. People often fall asleep at dinners, and the only wonder is that all the guests didn't go to sleep at this dinner you've written about. Ha, ha!"

The Matinee Girl.

HAROLD KENNEDY.

The Mirror publishes on its first page this week an excellent portrait of Harold Kennedy, who for the past two seasons as comedian of Mrs. Spooner's stock company at the Bijou Theatre, Brooklyn, has attracted more than ordinary attention through the versatility and ability he has shown in a great number of widely diversified characters. Mr. Kennedy has not only acted artistically the range of roles embraced by the word "comedy," but has further won distinction by able impersonations of such characters as Little Billee in Trilby, the Jockey in Lord and Lady Algy, Micah Dow in The Little Minister, and similar parts demanding the expression of sentiment and pathos. One of Mr. Kennedy's foremost successes was achieved in the tragic character of Jack Negley, the crazy lover in Barbara Fritchie. In such eccentric comedy roles as Chimmie Fadden, Grimes in Hoyt's A Bunch of Keys, and the Tramp in The Princess of Patches, Mr. Kennedy has made himself particularly popular by reason of his clean-cut yet broad methods, and his knowledge of the art of making-up. The specialties of Cecil Spooner and Mr. Kennedy, in which the latter has shown himself a clever dancer and singer, have won note for him as well as the star, being highly original and always excellently carried out. This phase of Mr. Kennedy's talents has made him a tremendous favorite in Brooklyn and renders the prediction that he will soon be "discovered" by some manager for a conspicuous place in musical comedy not at all unlikely. The genuinely humorous comedians in this field are so few that should Mr. Kennedy enter it there is little doubt that he would win note in a first-class musical production.

STONY WOLD BENEFIT.

A successful benefit in aid of the Stony Wold Sanatorium was given at the Waldorf-Astoria on the afternoon of April 29. A large audience of fashionable folk attended and a gratifying sum was netted for the charity. The entertainment comprised an exhibition of fencing by Kyrle Bellew and Arthur Butler, a charming one-act comedy, The Man and the Burglaress, written by Pigeon Irwin, was well acted by Blanche Bates and Robert T. Haines, and An Interrupted Game, a skit on bridge whist, was recited by Amy Baker. An interesting musical programme was furnished by Madame Josephine Jacoby, the Misses Cook, McKenzie Gordon, and Eugene Cowles. Victor Harris was the accompanist.

REFLECTIONS

Photo by Hall's Studio, New York.

Annie Ward Tiffany, whose picture appears above, is a character actress whose impersonations ever prove delightful to the theatregoer. At present she is appearing with marked success with Grace George in her production of Pretty Peggy at the Herald Square Theatre, and in this piece Miss Tiffany's work is charming, her interpretation of the character of Mrs. Wellington being a splendid bit of work, well conceived and executed. Miss Tiffany's past successes are well known. During recent seasons she has been agreeably associated with Mrs. Fiske and has appeared in the support of other stars. At the close of her present season Miss Tiffany will retire to her charming cottage at Bunnard's Bay, where she will spend the Summer.

A rural play entitled New Jersey Folks was recently first performed at Mitchell, S. D. Lewis Maxwell, who wrote the play, appeared in the principal role. He will probably star in the play next season.

J. Arthur O'Brien is recovering from a severe illness and on May 1 will open with a Summer engagement with Minelli Brothers' Dramatic company.

Charles W. Meskin, advance agent for the Paul Gilmore company, and Anna St. Tel, formerly with Anna Held, were in the recent train wreck at Salamanca, N. Y., and had a miraculous escape from death. All the passengers save one in the coach in which Mr. Meskin was were burned to death. Miss St. Tel fortunately was in a rear car and so escaped except for severe bruises and a severe nervous shock.

The Devil by the Sea company closed a successful season of thirty-seven weeks on April 25 at Springfield, Mass. Manager Phil Hunt will open his special season with the attraction in Boston early in August, and his tour will be booked in the houses of the Independent Booking Agency and the Starr and Havlin circuit.

Norman J. Norman, who represents a company, has taken a lease of the Shaftesbury Theatre, London, at present held by George Musgrove. The new lessees come into control on May 1 and will improve the house with a view to preparing it for a big musical production.

Practically the original cast of Brandon Tynan's play, Robert Emmett, has been secured for the four weeks' engagement of the piece, beginning May 24, at the Great Northern Theatre, Chicago. Robert Conness has been specially engaged to play the title-role and will probably continue with the company next season.

In a curtain speech before his audience at the Century Theatre, Jackson, Miss., on April 15, among other things Joseph Jefferson said that this was his second appearance in the State of Mississippi, his first being at the age of fourteen years, when his tour was made in an ox-cart.

Harry Wright on April 20 assumed the role of Little Lord Fauntleroy at the Casino, which he played throughout the week.

William A. Brady has sent a check for $1,000 to the newly formed society for the founding of a national theatre.

Mary Shaw has signed a five years' contract with George H. Brennan and George Fawcett. She will continue next season in Ibsen's Ghosts, after which she will appear in a new play by an American author.

Coletta Powers has been engaged as ingenue lead for Over Niagara Falls.

Ashley Miller has been engaged for the support of Cecil Spooner in My Lady Peggy Goes to Town, which will open at Daly's Theatre on May 4. Mrs. Miller (Ethel Browning), who was, with her husband, a member of the Bush Temple Stock company at Chicago, has left that organization and is now resting in this city.

John A. Ross, for the past three seasons with Lewis Morrison in Faust, has left the company and has gone to Australia, where he will spend a year with his mother at Christchurch, N. Z.

Phyllis Allen is the guest of Caroline Hull at Elmhurst, Miss Hull's country place at Lewiston, Ill.

Allen Curtis was last week forced by illness to resign from Ward and Vokes' company and is now ill at Kirschbaum's Sanitarium on Lexington Avenue.

The George Fawcett company, with Grace Kimball, will this season produce for the first time a play of Georgia life entitled Sunlit Spur.

Helen Terry Potter, formerly an actress, it is announced, will inherit a large sum of money from the late Lewis Howard Dassel.

The Little Princess has been booked for a Summer run at Powers' Theatre, Chicago, and next season Millie James will again tour the principal cities in the charming play. Two road companies will also be sent on tour.

George K. Robinson has leased from Selwyn and company a new play entitled The Texas Girl. He will next season present the piece with Marion Francis in the title-role.

A man in Wisconsin has patented a car that will give every town having a railroad a theatre for one night. The car has patent sides that drop down and form a stage, false sides are put up, and during the Summer season the company travels from town to town putting on a repertoire of plays and operas.

For the past year Manager J. A. Holden, of the Empire Theatre, at Glens Falls, N. Y., has been securing photographs of the stars and prominent players of America who have appeared at the Empire under his management. These pictures have been suitably framed and now hang in the lobby of the theatre. One frame contains W. H. Crane, Clara Bloodgood, Charles Richman, Ethel Barrymore, Mrs. G. H. Gilbert, Maude Adams, John Drew, Margaret Anglin, and William Faversham. In another are Viola Allen, James O'Neil, Kyrle Bellew, Eleanor Robson, Sarah Cowell Le Moyne, E. H. Sothern, Marguerite Sylva, Christie MacDonald, Mildred Holland, Herbert Kelcey, E. H. Sothern, J. K. Hackett, Isabel Irving, J. H. Stoddart, Blanche Bates, Nat C. Goodwin, Frank Daniels, Alice Nielsen, Nora Bayes, Howard Kyle, Rosina Vokes, W. S. Vokes, Jessie Bonstelle, Lulu Glaser, Eva Tanguay, Edward Morgan, and Louis Mann. In the centre frame are John Drew and his two sisters, Mrs. Barrymore and Georgie Drew Mendum. John De Wolfe, and Hamlin Garland, and in yet another there appears a set of photographs especially prepared for this theatre consisting of Ellis Jeffreys, Scott Robson, Margaret Dale, E. J. Morgan, Amelia Bingham, Fritz Williams, Ida Conquest, and Chauncey Olcott.

Lionel Lawrence has been engaged by E. F. Rush and Lawrence Weber as general stage-manager for their attractions.

Henry W. Savage, while abroad, will hear a number of American singers who have been studying in Paris and Berlin, with a view of selecting several new members for his Castle Square Opera company.

Claire Tuttle is being featured with Harding's Best Lyric company.

Madeline Clark, the child actress who is appearing in The Fatal Wedding, while playing in Newport was presented by George F. Hoadly with a huge bouquet of roses.

Mr. and Mrs. J. P. Lee and the daughter, Madeline, are with Hoyt and Ramsay's A Chantry Nurse company.

Sol Bramig has succeeded W. H. Tabor as manager of R. L. Cruey's A Ruined Life.

Billy Sexton and Gypsy Day have signed with the Harris-Perkinson Big Stock company for next season.

Chauncey Olcott has canceled his contract for a Spring engagement at the West End Theatre, and he will not appear in town until next season, when he comes to the Majestic Theatre in a new Irish play as yet unnamed.

Charles B. and Thomas Jefferson will revive Shadows of a Great City next season, and they are negotiating with Annie Ward Tiffany to play the role of Biddy Rogan, in which she starred during five years of the run of the play.

Mr. and Mrs. Garrick and Helen Collier have closed a successful season, and are now in New York.

It is now rumored that Joseph W. Stern and Company, the music publishers, are planning to erect a combination office building and theatre. It is further stated that an option has been secured on a plot near Longacre Square, where, if it is so decreed, the building will be erected.

Mascagni has arranged with Sigismund Hilfrid, of Milwaukee, to write the book for his next opera, which is based upon the wars of Southern Italy during the thirteenth century and is patriotic in theme.

Tom E. Meaghan has been engaged as leading man for Katherine Rober during her Summer season of stock at the Empire Theatre, Providence.

John A. Himmelein has bought from Charles Rice the domestic comedy-drama, Back Among the Old Folks.

The attractions of Sullivan, Harris and Woods, with the exception of The Road to Ruin and The King of Detectives companies, which recently closed a successful season, are still on tour.

Chauncey L. Southern will close an light comedian of the Neill-Frawley Oriental company on April 16 at Rangoon, Burmah, and will sail immediately for San Francisco, coming from there to New York. The company which he leaves will go to Australia for a seven months' engagement and will then play return dates over the same route.

Mr. and Mrs. Edwin Southern, who were victims of a recent railroad wreck in Georgia, are recovering but slowly from the injuries received, their condition indeed having been pronounced serious. They have been removed to their home in Stark, Fla.

James R. Waite, who is playing a successful spring season in vaudeville, will head his own repertoire company next season. He has already booked thirty-seven weeks in the best houses in the East.

Allen S. Williams, formerly a well-known press agent, has returned to that line of work after a digression of four years. He has already begun to work up the Old Guard Fair, to be held at Madison Square Garden in October.

Atkinson and Wildes have arranged for the exclusive rights to Eben Holden and have purchased the complete, original New York production.

Maude Swigsett has joined A Ragged Hero company for the rest of the season.

Edgar Smith has been engaged by Liebler and Company to assist in the new play for Vesta Tilley.

Four souvenir performances marked the final week of A Chinese Honeymoon at the Casino, gifts being distributed on Monday, Tuesday and Wednesday evenings and Wednesday matinee.

J. J. Spies has given up his dramatic agency in New York and has gone to Baltimore to remain permanently.

Albert Dawson has assumed the role of Muley Mustapha in Nancy Brown.

It is announced that the Grau Opera company will this year declare a dividend of one hundred per cent.

J. Edwin Brown has taken the place of his twin brother, Sedley Brown, as stage director of the Bush Temple Theatre, Chicago. The Brown boys are the sons of that excellent old actress, Mrs. Sol Smith, and inherit their ability from their grandfather, W. H. Sedley Smith, who was the stage director of the old Boston Museum for over twenty years.

"Tangled up in Beulah Land," the charming book the late A. C. Wheeler wrote under the name of J. R. Mowbray, will be dramatized by Eugene Presbrey, who, in making his adaptation, will utilize parts of "A Journey to Nature" as well. W. G. Smythe will next fall produce the piece with Minnie Dupree as Polly.

It is announced that Grace George will continue her engagement at the Herald Square Theatre after May 23, since arrangements have been made whereby Cecil Spooner, who was to have come to that house on May 27 in When Pretty Peggy Goes to Town, has been booked to follow The Starbucks at Daly's.

Le Sire de Vergy, a new three-act opera bouffe, was produced on Friday evening at the Théâtre des Variétés, Paris. It is the work of Calivert and de Fleurs.

Five members of a Romeo and Juliet company were arrested at Council Bluffs, Ia., on the complaint of the Rev. Cornelius Hover, the complainant alleging that they appeared on Sunday night contrary to the law. At the hearing next morning the prisoners were discharged for lack of evidence.

The Chase-Lister company will close at Rockford, Ill., on May 23. The company will next season, in addition to its former repertoire, present Mark Swan's comedy, A Runaway Match, featuring Clint and Nellie Robbins.

James F. Neill will spend the Summer abroad, returning in August to open his next season at Los Angeles, Cal.

Hobart and Ross's comedy, John Henry, with Dan Daly in the title-role, will open at Philadelphia on May 11, coming to New York on May 25.

Marion and Patti, the authors of In Old New England, a past success, next season will have three of their plays on the road.

Mae Sherwood has resigned from A Turkish Tezan company, and after a Summer abroad will next season appear in an important role in a big musical comedy.

Eva Williams and James Tucker will begin their starring tour in their new play, Mollie Darling, on Sept. 14.

Tim Murphy's new Summer residence on Long Island was destroyed by fire on the morning of April 23.

IN OTHER CITIES.

SAN FRANCISCO.

Ingomar was loved to lovably and profitably at the Columbia April 17-22. Ashton as the royal barbarian and Adelaide Keim as the Almeria found in the title roles the two best opportunities they have had in stock. Miss Keim's performance of the fiery and impassioned heroine was a strong piece of work, especially in the scenes of the first act where the character is developing. Mr. Ashton's work was also strong, and he was at his best in the scenes of the last act. Mr. Ashton's voice is a splendid organ, and he uses it with fine effect. Ingomar is a part that requires a man of physique as well as ability, and Mr. Ashton has both. Mr. Ashton's support was very good. Edwin Arden, who has been playing only a few weeks with the stock company, is a welcome addition to the company. He is a conscientious actor, and his performance of Count Ludwig Von Hohenstein was a very creditable piece of work. Mr. Arden has a fine stage presence and a voice of unusual power and flexibility. He is a valuable addition to the company. Ida Vernon was the fiery Parthenia, and she was equal to the opportunities of the part. Miss Vernon has been playing a number of parts lately that have not given her much chance to show her ability, and it was a pleasure to see her in a part that gave her a chance to do herself justice. Miss Vernon's work was strong throughout, and she was especially good in the scenes with Ingomar in the last act. Miss Keim, who has been playing the leads with the stock company for some time, was the Myrtale, and she was very good in the part. Miss Keim's voice is a pleasing one, and she has a graceful figure and carriage. She was especially good in the scenes with Ingomar in the last act. Miss Keim has been playing a number of parts lately that have not given her much chance to show her ability, but in the part of Myrtale she had a chance to do herself justice, and she took advantage of it. Miss Keim's work was strong throughout, and she

tion is a fine one, and the brilliant programme was rendered in an artistic manner.

Preparations are being made at the Fortchester Opera House for the coming production of Ben Hur for two weeks, opening A. M. Some men of wealth have taken possession of the theatre, and are entirely rebuilding the stage.

Looking the Long is to be an early May attraction at the Bijou.

The Allen Stock co. have in preparation As You Like It for early presentation. This will be the first Shakespearean production that will have been given by the Allen co.

HOWARD C. RIPLEY.

SPRINGFIELD, MASS.

Ida Fay played the Court Square week April 13 to good business, and Samuel Collins, Isabel Hall, and Nellie Lynch appeared to keep the audiences interested. George Fortescue had a large cast and knew to cut his scenes. Others were also virtues of the New England Spring. Miss Hall is making a decided success of the title-role, which she took a few months ago in Baltimore, owing to the desertion of the leading lady. She plays sweetly and gets results. To complete the Chimes cycle A. Chimes Hamilton came 20 and packed the theatre at afternoon prices. Toby Claude was the star, and as If It Were made much merriment. John E. Hazzard did the principle act. and Hallo Harper was the bride, and there were eight charming bridesmaids who would be most dangerous to take on a honeymoon. The supplementary roles of W. H. Clarke, who plays the Emperor, was one of the treats of the evening.

Mrs. Fiske in Mary of Magdala drew another delighted AI, and the fine performance of this unusual play made a marked impression. The difficult theme is reverently treated, and dignity, pathos and power characterize not only the work of Mrs. Fiske, but of Edmund Breese, Henry Woodruff, and E. J. Jordan. Mrs. Fiske was impressive at all times, and at moments thrilling. The whole detail was fine.

What Happened to Jones at last AI to come for his Shakespearean revivals, and brought Mr. Shakespeare with him. In spite of Clyde Fitch and Theodore Kremer, the late playwright still has a hold on audiences, and the comedy of Jones filled the house, and evidently met the approval of the audience. Mr. Jones was well played by Joseph Smith, and John Jones were well played by Joseph Smith, and John Jones were well played by Joseph Smith, and John Jones were

and Mary Hackness did good work in the Widow Chase. Crowded every night.—Opera H. (H. F. Lewis, mgr.): Lewis Morrison is here again to have full sway of his dramatic powers, looking to the size of the houses which have greeted the return of the Prosperity. His support in Hamlet is far from lavish, to avoid comment. In the supporting cast, Miss Marlowe was a quiet, ladylike Ophelia, while the strongest parts, Polonius, especially in the strongest parts, Polonius, especially in the strongest parts, Polonius, especially in

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Wingfield, mgr.): A Merry Chase April 19 to fair business. The Cowboy and the Lady 23. The Heirloss 30. Morrison's Faust 3. Al. G. Field's Minstrels 4.——HOHMAN OPERA HOUSE (Charles Hohman, mgr.): Richards and Pringle's Minstrels 28.

HARTFORD CITY.—VAN CLEVE THEATRE (W. L. Van Cleve, mgr.): The Fleeting Arrow April 14 to S. R. O.; good performance. The Burglar and the Waif 17 pleased large audience. Season closed and will open Aug. 28.

ROCKVILLE.—OPERA HOUSE (Theodore F. Gaebler, mgr.): Thelma April 22. Professor Bengen's C. C. Band and Glee Club (local) 30. Graves-Morton Comic Opera co. 11.

GOSHEN.—IRWIN OPERA HOUSE (F. J. Irwin, mgr.): The Burglar and the Waif April 21; light business; poor performance. A Texas Steer 8. When Knighthood was in Flower 18.

ELWOOD.—KRAMER GRAND (J. H. Kramer, mgr.): E. J. Carpenter's For Her Sake April 15 pleased capacity. Jesselyn's Ben Hur 17, 18; business light; pleased. A Devil's Lane 2.

RENSSELAER.—ELLIS OPERA HOUSE (J. H. S. Ellis, mgr.): Don C. Hall April 20-25 in Rudolph, the Cripple, Davy Crockett, and Ten Nights in a Barroom. Graves and Morton Opera co. 29.

ROCHESTER.—ACADEMY OF MUSIC (Davidson Brothers, mgrs.): Two Merry Tramps April 8; good house and performance. The Lyman Twins 10; large house; good co.

VALPARAISO.—MEMORIAL THEATRE (A. F. Heineman, mgr.): The Burglar and the Waif April 22. Rasco and Holland's Minstrels 28. The Pirate 30.

BEDFORD.—STONE CITY OPERA HOUSE (F. X. Johnson, mgr.): Ellis' Minstrels April 21; full house; pleased. A Gambler's Daughter 24.

DECATUR.—BOSSE OPERA HOUSE (J. W. Bosse, mgr.): Hans Hanson April 21; co. closed secret accident. A Royal Slave 1.

MICHIGAN CITY.—ARMORY OPERA HOUSE (E. F. Bailey, mgr.): A Merry Chase April 18; good house; great satisfaction. Martin's U. T. C. 24.

WASHINGTON.—OPERA HOUSE (Harrell Brothers, mgrs.): Citizens' Band Minstrels April 23 (local). Henry Shannon Stock co. 27-2.

ALBION.—HOWARD'S OPERA HOUSE (George O. Howard, mgr.): A Railroad Jack failed to appear. Who Is Who 2.

HUNTINGTON.—OPERA HOUSE (Ed Harter, mgr.): Howard-Dorset co. April 17 pleased good house. A Royal Slave 23.

KENDALLVILLE.—BOYER OPERA HOUSE (A. M. Boyer, prop.): The Fleeting Arrow April 16; house packed. A Royal Slave 30.

PORTLAND.—AUDITORIUM (Andrews and Little, mgrs.): The Fleeting Arrow April 13 to good business. Season closed.

BRAZIL.—McGREGOR OPERA HOUSE (M. H. Leavitt, mgr.): Thelma April 28.

WABASH.—HARTER'S OPERA HOUSE (J. M. Harter, mgr.): Dark.

NEW HARMONY.—THRALL'S OPERA HOUSE: Season has practically closed.

INDIAN TERRITORY.

SOUTH M'ALESTER.—LANSDALE'S OPERA HOUSE (O. H. Lansdale, mgr.): Old Arkansas April 18; fair performance and house. Ten Nights in a Bar Room 22.

CADDO.—NEW OPERA HOUSE (James E. Bass, mgr.): Miller's Ten Nights in a Bar Room April 22.

IOWA.

OTTUMWA.—NEW MARKET STREET THEATRE (C. Frank Jones, mgr.): Reverse-Dudleski Concert Comp. April 17; fair business; excellent satisfaction. Hooper Brothers, Hank Lockers, H. Mc——, Hubbell Bros. (2), Hoover, Harris Shannon——, Hubbell Bros. (2), Hoover, Harris Shannon——(CLARK OPERA HOUSE (Frank L. Clark, mgr.): Theatre closed. H. AVERILL, Manager.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (C. O. Haworth, mgr.): Dark.——ITEM: A Miller Lent and his co. in The Cowboy and the Lady had the honor of opening the new $10,000 opera house at Gladbrook, Ia. FRANK E. FOSTER.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlin, Kindt and Co., mgrs.): Gaskell Stock co. April 12-18; attendance light. Plays: A Secret Partner, Woman Against Woman, Through the Breakers, My Lady Rich, The City of New York, Jesse James, Jr., Jekyll and Mr. Hyde, Mulvey's Wedding and 10 pleased fair house. Edgard Mansfield 20 in Julius Cæsar; opening pleased. Younger Brothers 22. William Owen 23. James Hearts 25. York State Folks 26.——ITEM: George Garman, who has been treasurer of the Burtis Opera House, recently became manager of the Illinois, at Rock Island, Ill., succeeding Archie Cox II.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, mgr.): The Merchant April 21 presented The Carpet Bagger to very large business; pleased.——GRAND OPERA HOUSE (William Foster, mgr.): Human Hearts 16-18 to good business; co. put up to average. Harvey Connelly co. 20-25 opened in The Man of Mystery to large business. A Devil's Island 27-29.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Reid, mgr.): Lonsdale Theatre co. April 12-18; good house; satisfaction. Plays: In the Shadow of the Cross, Over Southern's Lady Fuller's Secret, With Her Wife, The Untruthful Liar, and Home Farm. The Wardo co., headed by Charles Hanson, 20. Theodore Thomas' Orchestra 22, 23. Tim Murphy 24. Si Plunkard 28.

DUBUQUE.—GRAND OPERA HOUSE (William P. Reid, mgr.): Vogel's Minstrels April 14 filled and pleased. Monte Carlo Girls 15 canceled. Mary Shaw in Hazel's Ghosts 16 captivated a fair audience. Gaskell Stock co. 20-25 is drawing good business. Richard Mansfield 2. Field's Minstrels 4.——COATES' OPERA HOUSE (Frank W. Coates, mgr.): Dark.——STOUT AUDITORIUM (Y. M. C. A., mgrs.): Dark.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John R. Henderson, mgr.): A Millionaire Tramp April 15; business good. Si Perkins 16; fair business. E. J. Carpenter's A Little Outcast 17; underworldly light house; co. pleased. Richard Mansfield in Julius Cæsar 21; S. R. O. Bogus Ossmroff 22. The Marvey Comedy co. 27.

MUSCATINE.—GRAND OPERA HOUSE (Chamberlin, Kindt and Co., mgrs.): A Millionaire Tramp April 16; good house and performance. Peck's Bad Boy 20; packed house; good performance. Younger Brothers Bank Robbers 22. Maloney's Wedding Day 23.

COUNCIL BLUFFS.—NEW THEATRE (A. B. Reid, mgr.): Mackintosh' Minstrels (local) April 17; Frank W. Fenstrom, Omaha; good business. J. C. Lewis in Si Plunkard 18; large and enthusiastic audience. Lewis Morrison's Faust 20. Lonsdale co. 27-2. An Orphan's Prayer 4. Anna Eva Fay 4-10.

FT. MADISON.—THE GRAND (Charles Saltzberg, mgr.): Owens' Jolting Singers April 6 pleased fair audience. Uncle Josh Spruceby 7; fair co.; light house. Ellis' Minstrels 14; best house of season. The Moonshiner's Daughter 16; very unsatisfactory. A Messy Time 21. The Man from Mexico 28.

CLINTON.—ECONOMIC THEATRE (Busby Brothers, mgrs.): Peck's Bad Boy April 16 aroused good business. Ellis' Minstrels 20 to S. R. O.; great success. The Devil's Lane 22; fair business and co. The Younger Brothers 23. Maloney's Wedding 29. The Man from Sweden 2.

CENTERVILLE.—ARMORY OPERA HOUSE (Peyton and Swearingen, mgrs.): Younger Brothers April 16 pleased top heavy house. Queens Titians 17 (local). De Witt Miller 21 (lecture course). Bogar Prince Opera co. 22. Reagy's Boys 27.

NEWTON.—LISTER'S OPERA HOUSE (A. Lister, mgr.): Chase-Lister co. April 13-18 in Stricken Blind, On the Chesapeake, Harvest Moon, In a Rogues' Gallery, A Man of Mystery, and Tracy, the Bandit King; good co.; fair business.

MASON CITY.—PARKER'S OPERA HOUSE (A. T. Parker, mgr.): Dark.——WILSON THEATRE (C. D. Wilson and Son, mgrs.): North Brothers 20-25 opened to capacity; well pleased. A Prince of Tatters 1. Nat C. Goodwin and Maxine Elliot 8.

WATERLOO.—BROWN'S OPERA HOUSE (C. P. Brown, mgr.): E. J. Carpenter's A Little Outcast April 15; fair house. A Devil's Lane 16; small business. Chase Lister co. 20-25.

KEOKUK.—OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.): The Moonshiner's Daughter April 17 gave satisfaction to good audience. Peck's Bad Boy 21. The Man from Mexico 24.

MARSHALLTOWN.—ODEON THEATRE (Busby Brothers, mgrs.): A Montana Outlaw April 17; fair production; poor house. Human Hearts 21. Mrs. Brune in Unorus 21.

SPENCER.—GRAND OPERA HOUSE (Ben O. Tupper, mgr.): Was She to Blame April 15; fair house and performance. Orchestra Concert (local) 21.

ANITA.—JOHNSON'S OPERA HOUSE (H. H. Cate, mgr.): Troubadours Grand Concert co. 21; good audience; well pleased.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (Crawford and Kane, mgrs.): Washburn College Dramatic Club in She Stoops to Conquer April 17, 18; it is seldom that a home talent production merits the praise and encouragement as does the Washburn College Dramatic Club for the commendable manner in which they presented Goldsmith's comedy here on Friday and Saturday of last week; the costumes were correct in every detail, and the different characters were thoroughly drilled; Edna Morrow, as Miss Neville, was excellent; Amabel Tice in the part of Miss Hardcastle, also others in the cast deserving mention, are Bo Hotchkiss, F. H. Leach, Frank Ritchie, G. W. De Lay, Hilton Tice, and Ralph Tuttle. RAYMOND J. LYDDANE.

WICHITA.—CRAWFORD THEATRE (S. L. Martling, mgr.): Dark.——TOLLES AUDITORIUM (H. G. Toles, mgr.): Veazie Farrell co. April 12-18, except 14; fair houses. Plays: When Knighthood Was in Flower, Lynwood, Was She to Blame, Rip Van Winkle, The Blue and the Gray, and The James Boys in Missouri. Theodore Thomas' Orchestra 14; large attendance. Reagy's Boys 20.

PITTSBURG.—OPERA HOUSE (W. W. Bell, mgr.): The Denver Express April 14; good house and co. Ellis' Burlesque Circus 16 pleased crowded house. An Orphan's Prayer 20. Firemen's Benefit 21, 22. Thurston Stock co. 7-9. Henrietta Crosman 13.

LEAVENWORTH.—CRAWFORD OPERA HOUSE (Gloria Cunningham, mgr.): Richards and Pringle's Minstrels April 15; rainy; business poor; performance fair. Henrietta Crosman in The Jewel of the King 6. James K. Hackett in The Crisis 12.

HORTON.—EIGHT STREET OPERA HOUSE (Bailey and Fox, mgrs.): Uncle Josh Spruceby, April 4; good co. and business. A Runaway Tramp 20; fair co.; good business. Contesting Executors 2.

HUTCHINSON.—HOME THEATRE (W. A. Lee, mgr.): Thurston Stock co. April 16-18 in A Midnight Call, The Householder's Daughter, My Uncle from New York, and The Sleeping City; fair houses.

NEWTON.—NEW RAGSDALE OPERA HOUSE (Grant Johnston, mgr.): Emerson Concert co. April 13-18; poor performances to small houses. At Sandy Bottom 28.

CHANUTE.—WILLIAMS' NEW THEATRE (G. W. Williams, mgr.): Dark. An Orphan's Prayer 22. Thurston Stock co. 5, 6. Vendetta 28.

OTTAWA.—BOHRADUCH THEATRE (S. R. Hubbard, mgr.): Local Band Concert April 17 to good business. Children's Minstrels (local) 24.

WELLINGTON.—WOODS' OPERA HOUSE (H. H. Kirk, mgr.): Emerson Concert co. (return) April 20-25.——ITEM: This co. closes the season.

WINFIELD.—GRAND OPERA HOUSE (Ed. B. Byers, mgr.): Dark.

IOLA.—A. O. U. W. OPERA HOUSE (C. T. Anderson, mgr.): Southern Comedy co. April 27-29.

GREAT BEND.—WILSEE'S OPERA HOUSE (J. F. Lewis, mgr.): At Sandy Bottom April 28.

KENTUCKY.

PADUCAH.—THE KENTUCKY (James E. Engleman, mgr.): Perschi-Baldwin co. closed fairly successful engagement April 18. Henrietta Crosman 17 with capable support in The Sword of the King to large and fashionable audience. The Gambler's Daughter 20; benefit for William Deal, the Kentucky Orchestra leader. 24. Leon Herrmann 28; benefit for Alma Hays, vocalist. 29.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, mgr.): Harris-Parkinson co. April 12-18 in A Secret Enemy, In Missouri, Park's Bad Boy, Little Lord Fauntleroy, and The James Boys to satisfactory business.

PARIS.—GRAND OPERA HOUSE (R. A. Porter, mgr.): Other People's Money April 24.——ITEM: The Opera House was leased for a term of three years to D. C. and E. S. Wiggins, of Richmond, Ky., who take possession Aug. 1.

MAYSVILLE.—WASHINGTON OPERA HOUSE (Russell, Dye and Frank, mgrs.): Kilties' Band April 15; delightful concert.——ITEM: Owing to prevalence of smallpox here all near future dates are canceled.

HENDERSON.—OPERA HOUSE (Lee Oberdorfer, mgr.): A Gambler's Daughter April 22. The Man from Mexico 27.

SOMERSET.—GEM OPERA HOUSE (T. M. Thatcher, mgr.): Folks Up Willow Creek April 27.

LEXINGTON.—OPERA HOUSE (Charles Scott, mgr.): Dark.

LOUISIANA.

MONROE.—OPERA HOUSE (I. Sugar, mgr.): Thomas J. Keogh April 17; fair performances and house. George Scott co. 22 in Roanoke. Ellery's Royal Band 24.——ITEM: Sugar Brothers have purchased lot and will endeavor to have ground floor theatre opening in October.

SHREVEPORT.—GRAND OPERA HOUSE (Shiflick Brothers, mgrs.): Baron Rudolph April 13; fair house and co. Morey Stock co. 19-25 opened in Michael Strogoff; fair performance; good house. Sweet Clover 26.

ALEXANDRIA.—OPERA HOUSE (Julius Levin, mgr.): George W. Scott co. 23, 24.

MAINE.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.): Rentfrow's Stock co. April 13-18 closed to good business; presenting to pleased audiences: Midnight in Chinatown, On the Verge of Ruin, A Soldier of Fortune, The Three Musketeers, Hooligan's Luck, A Fight for Millions, East Lynne, Monks of Society, Devil's Gold Mine, A Soldier of France, and Aladdin and the Wonderful Lamp. Harcourt Comedy co. 20-25 opened to packed house, with a capable co. Bostock's Trained Animals 27-2. The Bonnie Briar Bush 4, 5. An American Hustler 6. A Devil's Auction 8. A Bunch of Keys 9. The Belle of New York 14. John Craig 16.

ROCKLAND.—FARWELL OPERA HOUSE (Bob Crockett, mgr.): The Burglar April 16; small business (rain); good performance. The Real Widow Brown 18; large house; fine performance. A Jolly American Tramp 21 disappointed good audience. An American Hustler 22. Slide Tracked 23. A Bunch of Keys 6. A Devil's Auction 11. Bennett-Edwards 21-23. Tom Waters 29.——ITEM: Katheryn Ingraham, of this place, and this season with the McAuliffe Stock co., was married 15 to James Arvello Barkley.

LEWISTON.—MUSIC HALL (Charles Horbury, mgr.): Harcourt Comedy co. April 13-18; successful business. Plays: The Gunner's Mate, Rival Candidates, The Stowaway, A Rough Rider's Romance, The Indian, and New York after Dark; good co. Ezra Kendall (Ellis' benefit) 21; packed house. A Jolly American Tramp 22. An American Hustler 23. Ethel Dryden co. 27-2.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, mgr.): The Holy City April 20, 21; excellent attraction. Ezra Kendall in The Vinegar Buyer 23. The Girl with the Green Eyes 24. Ward and Vokes 25. R. H. Sothern 27, 28. A Chinese Honeymoon 30.

AUGUSTA.—OPERA HOUSE: Bostock's Animal Show April 23; large and enthusiastic house. A Jolly American Tramp 27. Priscilla (local) 29, 30. An American Hustler 1. Slide Tracked 4. J. H. Stoddard 6. A Bunch of Keys 7. A Devil's Auction 9.

BATH.—COLUMBIA THEATRE (Oliver Moses, mgr.): Ezra Kendall April 16 in The Vinegar Buyer pleased large house. A Jolly American Tramp 25. An American Hustler 29.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, mgrs.): Cook-Church Stock co. April 13-18 closed successful week with The White Squadron. Other plays: For Home and Honor, An Actor's Romance, Land of the Midnight Sun, The Power of Love, and The Police Patrol; pleasing co. The Convict's Daughter pleased small audience. Thelma 22; pleasing performance to good business. A Noble Outcast 23 (local). Metropolitan Entertainers 24. The Sign of the Cross 25. Kilties' Band 28. Down and Up 1 canceled. King Dodo 2. The Sign of the Cross 4 (return).

FREDERICK.—CITY OPERA HOUSE (F. P. Rhoden, mgr.): Thelma April 20; small house; performance fair. The Gambler's Daughter 22 to fair business; pleased. The Tide of Life 23. The Great Ossmiug show 27-2.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futtorer, mgr.): Thelma April 17 pleased fair house. Ossmiug Vaudeville co. 20-25 failed to appear. The Tide of Life 24. Kilties' Band 28.

ANNAPOLIS.—OPERA HOUSE (John R. Strange, mgr.): Dark.

MASSACHUSETTS.

NORTH ADAMS.—EMPIRE THEATRE (James P. Sullivan, mgr.): Hearts of the Blue Ridge April 24. Mrs. Fiske in Mary of Magdala 29; heavy advance sale.——RICHMOND THEATRE (William P. Meade, mgr.): William Morris in When We Were Twenty-one 17; excellent performance. A Hot Old Time 18. William Morris (return) 20. Dewey Theatrical 24 in Under the Mistletoe. Clara Blandick 27. Hugo Kendall 28. Richard Carvel 1. Francis Wilson 7. R. H. Sothern 8.——ITEM: John Mellon, treasurer of the Empire Theatre, was dangerously ill during the week. Pneumonia was threatened.

THOMAS A. HAGGERTY.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, mgr.): Elsie de Wolfe in Cynthia April 17 drew small audience; co. and stage settings good. Robert Edeson in Soldiers of Fortune 18; excellent impression; small house. When Women Love 20; good house. Creatore's Band 21; good concert to fair returns. The Girl With the Green Eyes 23. San Toy 24. A Bunch of Keys 25. Phelan's Stock co. 27-2.——RUTH (Henry Myers, mgr.): On the Suwanee River 16-18; fine attraction to fair business. Fiddle-Dee-Dee 20-25 opened to S. R. O.; excellent satisfaction. Mrs. Fiske 23. Resurrection 27-29. Weary Willie Walker 30-2.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, mgrs.): Bennett and Moulton co. April 20-25; fair business. Plays: The Path of Duty, Outcasts of Society, A Daughter of the South, Love and War, The Devil's Web, Darkest Russia, Shipwrecked, By the King's Command, and A Trick of Fortune. Bennett and Moulton co. 27, 28. The Fatal Wedding 30. A Chinese Honeymoon 1.——ACADEMY OF MUSIC (C. F. Dempsey, mgr.): An American Hustler 20-22; light house. Sam T. Jack's co. 23-25. Oriental Burlesque co. 27-29. Vanity Fair Burlesque co. 30-2.

HOLYOKE.—OPERA HOUSE (R. L. Potter, mgr.): When We Were Twenty-one April 18; fair attendance. Soldiers of Fortune 20; large audience; fine performance. The Lily and the Prince 22. The Four Colleens 23; both to good business. Old Limerick Town 24. The Auctioneer 27. The Vinegar Buyer 28. Richard Carvel 29.——THE EMPIRE (T. F. Murray, mgr.): A Desperate Chance 16-18; satisfactory business. The Great Lafayette Show 20-22; crowded houses; fine entertainment.——ITEM: The Empire closed its season 22.

WORCESTER.—THEATRE (Felix R. Wendelschaefer, mgr.): Ward and Vokes April 17 to capacity. San Toy 20 pleased packed house. A Chinese Honeymoon 21; large and enthusiastic audience. Chauncey Olcott 22 to S. R. O. Clara Bloodgood 23. Mildred Holland 27. David Warfield 28, 29. R. H. Sothern 30. The Bostonians 30.——LOTHROP'S OPERA HOUSE (P. F. Shea and Alf T. Wilton, mgrs.): Gypsy Jack 20-25; good business. A Poor Relation 27-2.

FITCHBURG.—ACADEMY OF MUSIC (Hal Kirk, mgr.): The Denver Express April 18; good business; poor attraction. May Fiske co. 20-25; large business; well pleased. Plays: A Soldier's Sweetheart, The Power of the Cross, A Daughter's Sacrifice, Charity Girl, Under Two Flags, and Little Miss Innocence. Bicycle Club Minstrels 24, 25 (local). Anderson Robson in Richard Carvel 30.——CASINO THEATRE (Maurice Callahan, mgr.): Central Labor Union Carnival 22-2.

CHELSEA.—ACADEMY OF MUSIC (James B. Field, mgr.): Denman Thompson April 17 to fair business. Bennett and Moulton co. 20-25 opened to crowded houses. Plays: A Daughter of the South, Peg's Ferry, A Prisoner of Algiers, The Pay Train, The Captain's Mate, Mary Jane's Burglar, Darkest Russia, and The Whirl of Fortune. 'Way Down East 29. Professor Carpenter 30-2. Manager Field's annual benefit 12.

FITCHBURG.—CUMINGS' THEATRE (W. A. Wesley, mgr.): May Fiske Comedy co. April 13-18; fair business. Plays latter part of week: A Daughter's Sacrifice, Little Magnet, The Power of the Cross, Under Two Flags, A Soldier's Sweetheart, and The Gold King. Side Tracked 20; good business. San Toy 21; finely given to fair business. Nell Burgess in Daughters of the Revolution 22 did not draw well. A Break for Liberty 27. A Bunch of Keys 28.

NORTHAMPTON.—ACADEMY OF MUSIC (James B. Gilfillan, mgr.): San Toy April 17 received a rousing reception. Mrs. Fiske's presentation of Mary of Magdala 20 was easily the dramatic event of the season. Chauncey Olcott 23. Mildred Holland 25. Clara Bloodgood 28. The Bostonians 1. R. H. Sothern 4. John Drew 6. Rogers Brothers 16.

LYNN.—THEATRE (Frank G. Harrison, mgr.): The Payton co. April 20-25 (return) with the same plays and specialties as before. Ward and Vokes in The Head Waiters 21 pleased S. R. O. Mrs. Fiske 27. San Toy 28. Light 140 (local) 29. 'Way Down East 30, 1. Robert Edeson in A Soldier of Fortune 2. Frankie Carpenter co. 4-9.

LAWRENCE.—OPERA HOUSE (Cahn and Grant, mgrs.): The Holy City April 17, 18; well received by small house. A Bunch of Keys 20 pleased good house. Ward and Vokes 24. Ezra Kendall 25. A Chinese Honeymoon 28. Eileen Oge (local) 29. Country Club Minstrels (local) 30, 1. The Fatal Wedding 2.

BROCKTON.—CITY THEATRE (W. B. Cross, mgr.): Elsie de Wolfe in Cynthia April 16; fair house; good co. Chauncey Olcott in Old Limerick Town 17 pleased good house. The Show Girl 18 (return); large business. Aubrey Stock co. 20-25 opened in The Palace of the Czar to S. R. O. Frankie Carpenter co. 27-2.

GREENFIELD.—OPERA HOUSE (Lawler Brothers, mgrs.): Side Tracked April 16; fair house and play. Morgan and Hoyt's Moving Pictures 17; small house. The Evil Eye 21; good house and play.

WEBSTER.—MUSIC HALL (Charles H. Whitney, res. mgr.): 'Way Down East April 21; large returns; pleased. Morgan-Hoyt Picture co. 24. U. T. C. 27. A Happy Tramp 28.

PLYMOUTH.—DAVIS OPERA HOUSE (A. H. Perry, mgr.): A Bunch of Keys April 23 to good business. Plymouth Band Minstrels (local) 24, 25.

SOUTHBRIDGE.—DRESSER OPERA HOUSE (Jackson and Dresser, mgrs.): 'Way Down East April 22; S. R. O. pleased. Stetson's U. T. C. 23.

MILFORD.—MUSIC HALL (H. E. Morgan, mgr.): The Evil Eye April 20 pleased large audience. 'Way Down East 29. Egypta 27-29.

MICHIGAN.

ESCANABA.—PETERSON'S OPERA HOUSE (P. M. Peterson, mgr.): A Thoroughbred Tramp April 14; large audience; performance good; closed here. Mahara's Minstrels 16; performance fair; poor business. The Strollers 20; crowded house well pleased; receipts $700. Uncle Josh Spruceby 21; good house; performance fair. Beggar Prince Opera co. 22, 23. Si Henry's Minstrels 25, 26. E. J. Carpenter's For Her Sake 30. Stetson's U. T. C. 3. Side Tracked 6. The Watch on the Rhine 14. William Owen 16. Rose Coghlan 18. Gaskell Stock co. 25-30.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, mgr.): Miller-Bryan co. April 13-18; very successful week. A Royal Slave 20; fair performance and house. Tom Marks co. 22-25.——EDISON THEATRE (Elmer McCormick, mgr.): The Tempest 15; fine performance to capacity. Field's Minstrels 6. Stuart Robson in A Comedy of Errors 9. May Sargent 14.

MENOMINEE.—OPERA HOUSE (new; Charles T. Greene, mgr.): Hoefler Stock co. April 12-18; capacity every night; crowds over 1,200; pleased. Marguerite Sylva in The Strollers 21; S. R. O. pleased. Si Henry's Minstrels 25. Michigan Mining School Glee Club 29. Uncle Josh Spruceby 30. The Fays 27-2.

LANSING.—BAIRD'S OPERA HOUSE (F. J. Wilhelmi, mgr.): My Friend from India April 14; fair business. The Christian 15; good business; fair performance. Gleason Stock co. 27-29. Eight Bells 30. Vogel's Minstrels 5. The Man in the Iron Mask 6. Mac Le Moyne 7.

MARQUETTE.—OPERA HOUSE (A. F. Koepke, mgr.): Marguerite Sylva in The Strollers April 15 pleased large audience. A Trip to Chinatown 16. Si Henry's Minstrels 17. E. J. Carpenter's For Her Sake 23. Jessie O'Neill in The Manxman 4. Al. H. Wilson 13. Rose Coghlan 16.

HANCOCK.—KERREDGE THEATRE (Ray Kerredge, mgr.): The Strollers April 16 to S. R. O.; everybody pleased. A Trip to Chinatown 17 failed to please small house. E. J. Carpenter's For Her Sake 21. The Telephone Girl 27. U. T. C. 1. James O'Neil 2.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Julius Steinberg, mgr.): The Man in the Iron Mask April 23. Uncle Josh Simpkins 25. A Fair Widow 28. Two Merry Tramps 1.——CITY OPERA HOUSE (William Murrell, mgr.): Dick Thompson Jubilee Singers 14; packed house; good.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Stark, mgr.): The Christian April 16; good business and co. A Millionaire Tramp 18; crowded house pleased. The Hottest Coon in Dixie 20; good business; satisfaction. Vogel's Minstrels 24. Ellis' Minstrels 27. The Cowboy and the Lady 28.

MUSKEGON.—THE GRAND (Ray H. McGrath, mgr.): James-Wardy co.; good business. Uncle Josh Simpkins April 18; light house. The Fays 20-25. Vogel's Minstrels 28. The Iron Mask 29. Two Merry Tramps 2.

SAGINAW.—ACADEMY OF MUSIC (John H. Davidson, mgr.): My Friend from India April 15 to fair business. Gaskell Stock co. 16-18 to good business. The Hottest Coon in Dixie 22. A Trip to Chinatown 24. Two Merry Tramps 28.

CALUMET.—THEATRE (John D. Caddigy, mgr.): Michigan College of Mines Glee Club April 15 to good patronage. The Strollers 17 to immense business; excellent performance. A Trip to Chinatown 18 to fair house; co. very ordinary.

FLINT.—STONE'S THEATRE (Albert C. Pegg, mgr.): Gleason Stock co. April 13-18; good; fair houses. My Friend from India 24; good satisfaction to fair house. A Royal Slave 25 pleased good house. Two Merry Tramps 27.

COLDWATER.—TIBBIT'S OPERA HOUSE (John T. Jackson, mgr.): Leon Herrmann April 13; ordinary business, owing to severe rain. Two Merry Tramps 16. The Pay Train 21. Colonel Ham (lecture) 22. Hunting for Hawkins 24. Miss New York Jr. 5.

ST. JOHNS.—ALLISON OPERA HOUSE (O. L. Elsler, mgr.): Shooting the Chutes April 14 canceled. Vogel's Minstrels 28. My Friend from Arkansaw 30. Bryan-Miller 11-16. The Star Boarder 21. A Breezy Time 23 will close the season.

SAULT STE. MARIE.—SOO OPERA HOUSE (W. H. Beach, mgr.): The Man in the Iron Mask April 14 failed to please light house. A Thoroughbred Tramp 17; fair business. A Stranger in New York 21. A Trip to Chinatown 22.

HILLSDALE.—UNDERWOOD'S OPERA HOUSE (N. H. Widger, mgr.): Two Merry Tramps April 17; good co. A Royal Slave 22; extra good co.; packed house. Gus Sun's Minstrels 2. Hans Hanson 8. The Star Boarder 11.

JACKSON.—ATHENAEUM (H. J. Porter, mgr.): Louis James and Frederick Warde in The Tempest April 17 to one of the largest houses of the season. The Christian 18; moderate business; good satisfaction. Howard-Dorset co. 20-25 opened to good house.

CADILLAC.—THE CADILLAC (C. E. Russell, mgr.): The Iron Mask April 21; ordinary production to small house. Uncle Joshua Simpkins 24. Two Merry Tramps 2. My Friend from Arkansas 7. Stetson's U. T. C. 12. Vogel's Minstrels 28.

BATTLE CREEK.—POST THEATRE (E. R. Smith, mgr.): The Christian April 17; fully pleased very good house. The Hottest Coon in Dixie 23; good house pleased. Victor Herbert and the Pittsburg Orchestra 20; highly pleased fine house.

PETOSKEY.—GRAND OPERA HOUSE (Guy M. Harwood, mgr.): The Man in the Iron Mask April 17; small audience disappointed. James O'Neill in The Manxman 8.

GRAND RAPIDS.—THE GRAND (O. Stair, mgr.): The vaudeville season has opened at this theatre with Francesca Redding in a character sketch and eight other acts. Mr. and Mrs. Edmonds April 20-2.

IRON MOUNTAIN.—RUNDLE'S OPERA HOUSE (A. J. Rundle, mgr.): Mahara's Minstrels April 20; small house. Resurrection 28. Stetson's U. T. C. 29. Slide Tracked 8. Uncle Josh Simpkins 16.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Leckie, mgr.): John W. Vogel's Minstrels to a good house. Arizona April 24. The Cowboy and the Lady 28.

TECUMSEH.—NEW BRADLEY (J. J. Orr, mgr.): The Hottest Coon in Dixie April 17 to good business. Al. W. Martin's U. T. C. 20; packed house; good performance.

LUDINGTON.—OPERA HOUSE (U. S. Grant, mgr.): A Man of Mystery April 20; fair house; poor co. Si Perkins 22. The Man in the Iron Mask 23. A Thoroughbred Tramp 28. Si Perkins 27.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, mgr.): The Hottest Coon in Dixie April 16 to fair house. Martin's U. T. C. 21 to S. R. O. Miss New York, Jr., 4.

EAST JORDAN.—LOVEDAY OPERA HOUSE (W. A. Loveday, mgr.): Hunting for Hawkins April 17 failed to appear. Uncle Josh Simpkins 20.

MINNESOTA.

DULUTH.—LYCEUM THEATRE (C. A. Marshall, mgr.): Apollo Club (local): good house April 20. York State Folks 21, 22. Carmen (local) 23. The Telephone Girl 24, 25. James O'Neil 29.——METROPOLITAN OPERA HOUSE (W. H. Reaney, mgr.): Ferris co. still draws large houses. The Resurrection was presented 9-11 to packed houses. Play was staged and presented in better shape than any production yet attempted by this co. Mona Carrington, as Katusa Maslova, was fine. Gus A. Forbes, as Prince Nechludo, did his usual good work.

WILLMAR.—NEW OPERA HOUSE (Crosby and Markham, mgrs.): E. J. Carpenter's For Her Sake April 6 pleased good house. U. of M. Glee and Mandolin Club 14; good house and performance. Stetson's U. T. C. 22. During Swedish Ladies 27. A Busy Day 9. Andrews Opera co. June 4.

ROCHESTER.—METROPOLITAN THEATRE (J. E. Reid, mgr.): Stetson's U. T. C. 17; good business. The Man from Sweden 24. Labadie's Faust 28. German Theatre co. 1. Si Plunkard 8.

CROOKSTON.—OPERA HOUSE (C. P. Walker, mgr.): The Game Keeper 13; small house; fairly pleased. The Telephone Girl 15; fair house not pleased. Lady Minstrels (local) 28.

WINONA.—OPERA HOUSE (O. F. Burlingame, mgr.): James O'Neil in The Manxman April 17 pleased fair business. Stetson's U. T. C. 18 to good business.

BRAINERD.—OPERA HOUSE (C. P. Walker, mgr.): The Game Keeper April 18; small house; good satisfaction. Pearl Stock co. 27-29. The Telephone Girl 21. When Knighthood Was in Flower 2.

FAIRMONT.—OPERA HOUSE: Professor Charles A. Krahmer's Military Band April 20 to good business; pleased. Professor Keller 27-29.

NORTHFIELD.—AUDITORIUM (A. K. Ware,

...ounty, Ill., Grand Opera House April 25. The Five Little Peppers and How They Grew 26. Ruth Hall 27. Mary Jane's Pa 28. Mary Cassidy 29.

FARMHAM.—OPERA HOUSE (Ward and Agnew, mgrs.): Hamlet, Jr. (Gamble) April 28. Lyric Elizabeth 29. Al. H. Wilson in The Prince of Graustark 30.

GALESBURG.—DAVENEY OPERA HOUSE (H. T. Daveney, mgr.): The Three Keeper April 21. Entertainment U. T. C. 25.

MISSISSIPPI.

JACKSON.—THE CENTURY (F. T. Bullard, mgr.): Sweet Clover April 26; fair house and satisfactory. Texas Rangers 14; business and co. poor. Jessie Julmont in His Own Words 15 to S. R. O.; pleased; complete SCENERY. The Prisoner of Zenda 18. The Knockers, Specialties, 21-22.

CLARKSDALE.—NEW CLARKSDALE THEATRE (W. A. Crowley, mgr.): Sweet Clover April 17; good entertainment. Anna Eva Fay 21. The Prisoner of Zenda 24.

COLUMBUS.—OPERA HOUSE (T. J. Loch, Jr., mgr.): Dark.

WEST POINT.—OPERA HOUSE (Ellis and Whitbeck, mgrs.): Dark.

MISSOURI.

JOPLIN.—NEW CLUB THEATRE (Crawford, Sebree and Fridley, lessees): An Orphan's Prayer April 23; large audience; good co. Henrietta Crossman 25. Held By the Enemy 26. Anna Eva Fay 27-29. Note: Work on the new Summer theatre at the falls is progressing rapidly.

DE SOTO.—THE JEFFERSON (Leon Herrick, mgr.): The Missouri Girl April 18; good performance to good business. Thelma 20; good performance to excellent business.——K. P. OPERA HOUSE (J. F. Hillenbrand, mgr.): George W. Scott: co. 20 cancelled.

HARSHALL.—OPERA HOUSE (William M. Gardner, mgr.): Guy Stock co. April 13-19 in A Romance of Arkansas, The Vendetta, In the Valley of the Moon, Fool Play, The Three Musketeers, and The Confession to good houses.

LOUISIANA.—PARKS THEATRE (H. A. Parks and W. E. Haley, mgrs.): Thelma April 14; good business; fair satisfaction. A Breezy Time 27. Guy Stock co. 28-1.

SPRINGFIELD.—BALDWIN OPERA HOUSE (Brooks and Houston, mgrs.): Stair's Madison Square Theatre co. April 26-29 (except 28): Henrietta Crossman in The Sword of the King 24.

UNIONVILLE.—WILCOXSON OPERA HOUSE (H. H. and H. J. Wilcoxson, mgrs.): Leon Herrmann 22 pleased large audience.

LAMAR.—OPERA HOUSE (Moore and McGilvray, mgrs.): Dark.

MONTANA.

BUTTE.—SUTTON'S BROADWAY THEATRE (Dick F. Sutton, mgr.): The Darkest Hour April 19, 20. Overland Minstrels 21-23. Rose Coghlan 24, 25. When Knighthood Was in Flower 26, 27. A Fatal Wedding 28, 29. Are You a Mason 10, 11.——GRAND OPERA HOUSE (Arthur A. Marks, mgr.): Finnigan's Ball 20-22. E. P. Hobson 25.——UNION FAMILY THEATRE: Closed.——ITEM: Harry Corson Clarke has canceled his two weeks' engagement at the Grand Opera House.

HELENA.—THEATRE (F. W. Assts, mgr.): W. H. Crane in David Harum April 18 to S. R. O. Effie Shisler in When Knighthood Was in Flower 20. Rose Coghlan in The Second Mrs. Tanqueray 30. The Fatal Wedding 30.

MISSOULA.—UNION OPERA HOUSE (A. H. Hockley, mgr.): The Darkest Hour April 15; fair co.; good house. Rose Coghlan in The Second Mrs. Tanqueray 22.

ANACONDA.—THEATRE MARGARET (H. P. Collins, mgr.): W. H. Crane April 15; excellent co. in David Harum to S. R. O. The Darkest Hour 18 to very light business.

BILLINGS.—OPERA HOUSE (A. L. Babcock, mgr.): Virginia Drew Trescott and co. in Lord Strathmore 19; fair but delighted audience.

NEBRASKA.

LINCOLN.—THE OLIVER (Gehrung and Crawford, mgrs.): Si Plunkard April 17, 18, to large audiences. Charles D. Herman in Othello 21; fair house; audience well pleased. Faust (Morrison's) 24, 25. Richard Mansfield 26. Keeping the Harvest 1, 2. E. H. Sothern 28.——AUDITORIUM: Spring Music Festival (local) 20, 21, with Thomas Orchestra and Chicago vocal soloists; great artistic success.

GRAND ISLAND.—BARTENBACH OPERA HOUSE (Henry Bartenbach, mgr.): Si Plunkard April 15; crowded house; excellent performance.

BEATRICE.—PADDOCK OPERA HOUSE (G. H. Johnson, mgr.): Si Plunkard April 11; good house and performance. Faust 22.

NORFOLK.—AUDITORIUM (A. B. Beall, mgr.): Charles D. Herman in Othello April 17; excellent performance to light business. Si Plunkett 24.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, mgr.): Dark.

HASTINGS.—KERR OPERA HOUSE (George Stevenson, mgr.): Si Plunett April 14; good business.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, mgr.): Ezra Kendall in The Vinegar Buyer April 17 to S. R. O.; excellent performance. The Evil Eye 18 to fair house. Jessie T. Merrill in Hazy Ist 20 to small but appreciative audience. Shore Acres 22. Busy Izzy 24.——PARK THEATRE (John Stiles, mgr.): A Bunch of Keys 16-18 to good business; co. excellent. The Fatal Wedding 20-22 to large houses. Midnight in Chinatown 23-25. Vanity Fair 27-29. London Belles 30-2. Morrison Comedy co. 4-9. Brattfrow Comedy co. 11-16.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, mgr.): The Evil Eye April 17; good house; pleased. Ezra Kendall presented The Vinegar Buyer 18 to a fine house; very appreciative audience. A Jolly American Tramp 20; medium business. George Sidney 22. Why Women Love 24.——ITEMS: This theatre, together with considerable adjacent property, has been purchased by a small syndicate, of which Manager Hartford is a member. The theatre will continue to be under the management of Mr. Hartford.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, mgr.): The Holy City April 16; co. fair; medium house. Frankie Carpenter co. 20-25 gave satisfaction to good audiences.——ITEM: The Frankie Carpenter specialty artists were engaged by the State to perform before the convicts at the State prison Fast Day, April 22.

NASHUA.—THEATRE (A. H. Davis, mgr.): Ethel DuBoys co. April 6-11 pleased fair audiences. A Jolly American Tramp 16; fair co. The Show Girl 17 pleased good house. Brattfrow's Comedians 20-25 opened to good receipts; presenting Midnight in Chinatown. Robert Edeson 27. A Bunch of Keys 29. Chinatown.

BERLIN.—CLEMENT OPERA HOUSE (J. R. Tolman, mgr.): Klark-Urban co. April 13-15 to very good business. A Jolly American Tramp 20. Haywood Stock co. 11-16. Kitties' Band 20.

DOVER.—CITY OPERA HOUSE (Charles E. King, mgr.): Dover Minstrels (local) April 21: fair performance to good business. The Fatal Wedding 23. Ezra Kendall 24. Robert Edeson 29.

LACONIA.—MOULTON OPERA HOUSE (Henry Clow, mgr.): Shore Acres April 22; excellent performance to good house. The Fatal Wedding 23.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, mgr.): Dunman Thompson April 20.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simonds, mgr.): Louis Mann April 17 in All on Account of Miss delighted large audience. Frank Daniels 19 in Miss Simplicity to S. R. O. Alma Chester 20-22 opened in A Woman's Redemption to S. R. O. Other plays: May Blossom. As in a Looking G. Glass, A Wife's Temptation, Her Husband's Sin, A Mexican Romance, From Scotland Yard, Lady Windermere's Fan, Captain Swift, La Belle Russe, and Buried Diamonds. Kelcey and Shannon co. 27. Winchester 28. Haverly's Minstrels 29. Looping the Loop 30. The Two Sisters 1. The Barnumaster 2. Saved from the Sea 4. Blanche Walsh 5. Elks' Amateur Minstrels 6. Henry Miller 8. Paul Gilmore 9. May Fisk 11-16.

ELIZABETH.—LYCEUM THEATRE (Edwin Elroy, mgr.): Sporting Life April 10-12. Tracy, the Outlaw 20-22; both to fair business. Weary Willie Walker 23-25. Defending Her Honor 27-29. The Resurrection 30-2.——JACOBS' THEATRE (G. W. Jacobs, mgr.): Dainty Parse Burlesquers 14, 15; poor business. Royal Lilliputians 16; poor business. Only a Show Girl (ushers' benefit) 17, 18; good house. Cork and Wig Club (benefit) 20; large audience. Mrs. Le Moyne to Amuse Those Present; poor business. Allital Burlesquers 23. Joe Welch in The Mesa. Allital Burlesquers 23. Joe Welch in The Peddler 27. Blanch Walsh in The Resurrection 4.

BRIDGETON.—CRITERION THEATRE (Ed R. Mann, mgr.): Gamble, Coudit and Mack co. April 10-15; fair entertainment; co. good. The Duchess of Devonshire 22; good house. Ladies' School of Domestic Art 23; large house; very good production. Winchester 24. Kelcey and Shannon 29. Columbia Ladies, Miss Conway 29. Jos. Jos. & Mona J. Perry specialty (local) 6 7. The Power of the Cross A. H. V. Phelan Stock co. 21-26.

PATERSON.—OPERA HOUSE (John J. Gardner, mgr.): Gwen Farley's Stock co. April 10-15 in Held by the Enemy, My Partner, Only A Farmer's Daughter, My Kentucky Home, Uncle Tom's Cabin, Keepers of a Great City, A Guilty Wife, In the Land Of Sunset Time, Over the Hills to the Poorhouse, and Two Nights in a Bar Room to small houses; co. capable. Charles K. Champlin 17-22.

ATLANTIC CITY.—YOUNG'S PIER THEATRE (Harry D'Arcy, mgr.): Adelaide Herrmann and Vaudeville co. April 16-22; excellent entertainment; business good. Winchester 27. A Desperate Chance 28. Kelcey and Shannon in Shepherd Knapp 29 (matinee). Looping the Loop 1. Are You a Mason 2. Picture Stock co. 4-8.——YOUNG'S PIER MUSIC HALL: Gaffney's Trained Domestic Animals 20—indefinite.

HOBOKEN.—LYRIC THEATRE (H. P. Snelling, mgr.): Defending Her Honor (first production) April 10-16 pleased large houses. A Desperate Chance 17 opened to good business; co. good. Way Down East 20-29 to S. R. O.; co. excellent. The scenery and stage settings are very elaborate; the snow storm scene being especially effective.

ASBURY PARK.—OPERA HOUSE (C. L. Martin, mgr.): Wilbur Opera co. April 24-29; business and co. good. Operas: Said Pasha, The Queen of Duchess, Fra Diavolo, The Chimes of Normandy, Two Vagabonds, Pinafore, La Mascotte, The Bohemian Girl, Olivette, and Girofle Girofla. Bennett-Moulton co. 4-6.

RED BANK.—OPERA HOUSE (Charles E. Hanan, mgr.): Dainty Parse Burlesquers April 12; good performance to good business. Bennett and Moulton co. 20-22 opened in Darkest Russia to capacity; good co. Other plays: Outcasts of Society, A Daughter of the South, Prisoner of Algiers, The Pay Train, The Country Girl, Struggle for Life. Alma Chester 26-2.

NEW BRUNSWICK.—SHORTRIDGE'S THEATRE (R. Shortridge, mgr.): Dillon and Gassill co. April 13-19; poor business. The Duchess of Devonshire 21; large audience (Ushers' Benefit). Jack Monroe's Vaudeville co. 22. The Denver Express 23. A Desperate Chance 29. Gamble, Coudit and Mack 4-9.

DOVER.—BAKER OPERA HOUSE (William H. Baker, mgr.): Hoyt and Norris April 12-19; good performances; fair business. Professor Alphonso D'Agostino's Concert 22. A Runaway Match 23.

PASSAIC.—OPERA HOUSE (H. S. Taylor's Exchange, mgrs.): Tryon, the Outlaw April 20; good performance to good house. The Denver Express 24.

NEW YORK.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles B. Benedict, mgr.): Down by the Sea April 13; poor house and co. The Eleventh Hour 16; poor attraction and house. Charles Evans 17 cancelled. The slapdash contingent of Quinlan and Wall's Minstrels pleased S. R. O. 18. Fred Niblo and Minnie Dupree 19 pleased fair house. Looping the Loop 20. Are You a Mason 21. Picture Stock co. 4-8.——YOUNG'S PIER MUSIC HALL: Gaffney's Trained Domestic Animals 20—indefinite.

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THE STOCK COMPANIES.

John A. Himmelein will inaugurate a Summer season of stock at the Whitney Grand, Detroit, commencing May 31. Beatrice Ellis will lead the cast.

Henry Crosby has been engaged by C. T. Taylor to play heavy roles during a Summer season of the Gilmore Park Stock company at Little Rock, Ark.

Edith Ward and J. W. Hartman have been engaged for the Summer Stock company at the Jefferson Theatre, Portland, Me.

Beatrice Ellis, who will this Summer play in New England, will next season be featured with the Pittsburg Stock company. Ida J. Green has also been engaged for the same company.

George Fawcett, the Baltimore actor-manager, will this Summer operate two leading stock companies in the South.

The Owen Davis Stock company, of Rochester, N. Y., this season includes Ann Lee Wilmot, A. C. Henderson, James Cooper, Mark Kent, J. Raymond Cope, Claude Brooke, John Cumberland, Frank Rosalie, James T. Malone, Virginia Howell, Elizabeth Royer, Anna Layng, Elsie Cook, and Maude Barker.

John Mylie has signed for a Summer stock engagement at Pittsburg. He will next season be featured with John Wallace' Ella Rendell company.

Archie E. Christie has been engaged for juvenile and light comedy roles with the Perth Stock company at Duluth.

Claire MacDowell has been engaged to play leading roles with the stock company at the Grand Opera House, Philadelphia.

Lida Leigh has accepted an engagement with the Grand Opera House Stock, Pittsburg, Pa., for a four weeks' Spring season, opening April 27 with The Pride of Jennico, in which he plays the part of Hubert.

The Ball-Mersereau company that is to open at Los Angeles, Cal., on May 17 is being organized by the Packard Exchange. Among the players already engaged are George Eddy Spencer, Joseph Dailey, and Lillian Kemble.

H. D. Jones, Stanley Murphy, and Fanny Cobill have been engaged for the Grand Opera House Stock company, Philadelphia.

William McVay and Lida Leigh have joined the Grand Opera House Stock company, Pittsburg.

T. H. Wissott, the play agent, has already joined the Chase version of Resurrection to more than thirty stock companies.

Myrtle Middleton, for twelve years the comedienne of the company at the Grand Avenue in Philadelphia, is taking a short vacation and is spending it in New York.

Hazel Winter will be the leading woman of the stock company at Lake Hopatcong, N. J., this Summer, under the management of Lewis McCord.

Ruth Gibbs Halsey has joined the Pittsburg Stock company for the Summer.

Myrtle Rewland left Monday to join the Grand Opera House Stock at Philadelphia.

Lindsay Brown has been engaged for the leads with the Grand Opera House Stock, Philadelphia. Adeline Dunlap will play seconds.

Marie Taylor, through the courtesy of Elsie La Shelle, has been able to accept a special engagement for Barbara Friebble with the American Theatre Stock, New York.

OBITUARY.

George W. Pearson, for many years connected with the circus and theatrical business, died at his home in New York city on April 27. He was born in Hanover, N. Y., in 1841, and at the age of nineteen entered the show business with O'Brien's Circus. He was afterward connected for many years with Sir John Harvey Orrin and later was manager of the performers with the Sam Sheridan Shows. A considerable sum was saved with Orrin Peck under the firm name of Peck and Pearson, and many successful years out out under their management. In 1887-88-89 he managed the performers of Buffalo Bill's Wild West and then retired from active business. Twenty-two years ago he married Cornelia Hillman. His daughter Blanche was married a few months ago to William Sweeny, lead dancer of Buffalo Bill's Wild West. Mr. Pearson leaves a widow and two children.

Colonel W. H. Rust, a noted Southerner, and a prominent member of the Elks, died suddenly in Salt Lake City on April 21, of heart failure. He was probably known as "Colonel Bill," and during his career was associated with Bill Nye and Colonel Cody. Some years ago he had an Indian village at Glen Island, he owned many Dakota ponies, and had made several trips abroad with vaudeville for the English and Continental cousin. He went Klondyke years ago at the time of his death. The remains were taken to Laramie, Wyo., for burial.

Mrs. Hattie Bradshaw, an actress who early in the present season played Rosalie in Arizona with a touring company, died on a train near Colman, La., on April 2. She had been ill for several months and had gone to Southern Pines, Ga., in the hope that the climate might benefit her. At the time of her death she was on the way to her home at Cairo, Ill.

Howard Schuyler Lawrence, formerly a member of the Frank Daniels company and The Chauncey company, died at the home of his mother in Topeka, Kan., on April 22, after a long illness. He retired from the stage a year ago and became a broker in Boston.

Charles Sanford, a circus clown who last appeared in The Hustling Hustler and the Rest, died at the Massachusetts Hospital, in Boston, on April 23, of heart disease.

Walter De Barry, brother of Katherine De Barry, of the Stair Stock company, at Cleveland, O., died at his home in Baltimore, Md., on April 23, of typhoid fever.

Charles H. Hibberd, husband of Nita Allen, died suddenly at Bay Port, L. I., on April 6. Miss Allen was visiting relatives in California at the time of her husband's death. She came East immediately.

Willis Bennell, once associated with his brother in the management of the Hyperion Opera House in New Haven, Conn., died in that city on April 14. He was seventy-seven years of age.

Mrs. Patience Griffiths, aunt of the late Frank Drew, and great-grand-aunt of Ethel Barrymore, died at her home in Philadelphia on March 28.

Mrs. Harriet E. Jackson, mother of George B. Jackson, died in St. Louis, Mo., on April 21.

WINCHESTER.

Winchester, under the management of Edward F. Galligan, will close a successful season of thirty weeks on May 2 at Jacobs' Theatre, Elizabeth, N. J. Next season Mr. McWade's intentions are to send two companies on tour, one to play the week stands in the best of the regular priced houses, and the other to cover the one-night stands to the Pacific Coast. Both companies will be equipped with entirely new scenery, properties, and a new line of pictorial printing will be gotten up by the Grove Show Print Company. One company will open its season Aug. 20 at Richmond, Va., and the other will open late in September at Philadelphia.

THE CHARITY NURSE.

The Charity Nurse, a four-act melodrama by Thomas Oakley, had its first presentation at Havana, O., on April 21, and from the press reports from the few places as he visited it has met with success. Its engagements in Toledo and Indianapolis were re-sultant in capacity houses, proving it a strong drawing card. The production from a scenic standpoint is said to be a pretentious one, the company carrying

MATTERS OF FACT.

Mrs. F. Sullivan, before closed its season of stock at the Star Theatre, Buffalo, on April 18, and will be in the city conducting summer stock at one of the well known parks. A Summer season is also planned for Shea's Garden Theatre, Buffalo, which will open about June 1. The present company will remain intact, and the season will commence with a week at Watkins, Del.

Wallace McCullough has been very successful in the lead in Wine Woman and Song.

Little Ora Calhoun's work as the little orphan in The Fatal Wedding continues to attract attention. She has received several good offers for next season.

D. Rice Lowell closed successfully through the South, Dr. Allen's Wonderful, Mr. Lowell returned to New York for a few weeks and will then go to Boston for the Summer.

The Southern Club Entertaining Company will open Wallick's Park with vaudeville on May 4, and the Summer will also be the opening for an additional company, to be addressed to H. D. Warner, 65 Fifth Avenue, New York.

Madame Ella C. Pendleton, the Electrical entertainer, who has been closed time at the opening of the "Rockies" circuit, will be succeeded by Lydia Gilbert May 4. Madame Pendleton's New York address is 344 West Fifteenth Street.

Nancy Gray, Quincy Ida Rowland and Wilbur Higby are the latest additions to the company to be managed by C. C. Hall, now playing New Paltz, Ellenville, N. Y.

DATES AHEAD.

(Received too late for classification.)

A HAPPY TRAMP: Rockville, Mass., May 4-6, Webster 7, Grand Rapids 8, Wyoming, Ont., 9, Petrolia 11, South Framingham, Mass., 12, Attleboro 13, Franklin 14, Milford, Conn., 15, Woonsocket, R. I., 16.

A MILLIONAIRE TRAMP (Western: Shaw Williams, manager): Rockford, Ill., April 27-May 2, Freeport 3-9, Grand Rapids 10, Green Bay 11, Oconto 12, Appleton 13.

A NIGHT OF COUNT VILLONY (Archibald Allen, manager): Dublin, Ind., May 11-16.

ARMIE OPERA CO. (Allen and Stewart Abeles, managers): Oneonta, N. Y., May 11-16.

BOSTON TRAINED ANIMALS: Passaic, N. J., April 27-May 2, Lawrence, Mass., 4, 5, Winchester, N. H., 6-9.

FIELD COMPANY: Bridgeport, Conn., April 27-29, Hartford 30-May 2.

HARCOURT COMEDY (W. C. McKay, mgr.): Cobalt, Ont., April 27-May 2.

HOLLAND BROTHERS (Edward C. White, mgr.): New Bedford, Mass., April 27, Quincy 28, Weymouth 29, Brockton 30, Taunton, May 1, Whitman 2, Rockland 4, Hanover 5, Hingham 6, Hyannis 7, Falmouth 8, Wareham 9, Bridgewater 11, Middleboro 12, Plymouth 13, Scituate 14.

HOWARD-DORSEY (Glenn Howard, mgr.): Mendota, Ill., April 27-May 2, Sycamore 3-9, Belvidere 10-16.

KAYLOR, HERALD (Kaylor & Herald, mgrs.): New Haven, Conn., April 27-May 2, Hartford 3-9, Waterbury 10-16, Meriden 17-23, New Haven 24-30.

LAMBERT, LILLIAN (Gladys and Vernon, mgrs.): Ft. Wayne, Ind., April 26-May 2, Huntington, Ill., 4-9, Wabash 10-16.

OUR NEW BRUNSWICK RIVERS: Troy, N. Y., April 27-29, Albany 30-May 2, Poughkeepsie, 4-6, Newburgh 7-9, Port Jervis 11-13, Middletown 14-16.

PARKER, A. JAMES (Harry Shook, mgr.): Fall River, Mass., April 27-May 2, Haverhill, Conn., 4-9, Hartford 11-16.

SHANNON, LILLIAN (Gus A. Sheffler, mgr.): Stamford, Conn., May 4, New Haven 11-16, Bridgeport 18-23.

SILVA, MARGUERITE, OPERA: Hastings, Wis., April 28, Stanford 29, St. Ansgary 30, Perth April 31, May 1, Ashland, O., 2, Ashtabula 4, Warren, Pa., 5, Niagara Falls, N. Y., 6, Buffalo 7-9.

THE HEAVEN OF FASHION: Greenville, Pa., April 28, Oil City 29.

THOMPSON, HEATHCOTE (Sherman S. Wentzell, mgr.): Danbury, Conn., May 4-9, Hathorne, N. Y., 7-9, Ryack 11-16, Coxsackie 11-16.

Married.

BUHL—TUBERLEUF.—Clarence Clough Buhl and Victoria Tuberleuf, in New York city, on April 28.

HIRSCHFELD—H. Hirschfeld and Mrs. Mary A. Sale, in New York city, on April 28.

ROBERTS—CHURCHILL.—Albert Clifford Robbins and Mary Marjorie Gleason, at Williamstown, Mass., on April 28.

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TOLEDO, OHIO, APRIL 17th.

"The Charity Nurse" is of more than ordinary merit. Its greeting was the most emphatic any drama has enjoyed this season.—*Blade.*

The story is clever, the plot furnishing occasion for sterling situations.—*Times.*

You get about twice as much for your money as is the general rule with popular priced attractions.—*Bee.*

INDIANAPOLIS, IND., APRIL 21st.

The Charity Nurse is unusual. Few if any measure up to it. The staging is pretentious.—*News.*

Full of interest from overture to final curtain. It is well worth while.—*Sun.*

Every word in this great heart melodrama is full of interest, the general verdict being that it is the most intensely interesting play produced here.—*Journal.*

One of the strongest melodramas ever produced at the Park Theatre. The plot is strong and every human character is portrayed.—*Sentinel.*

SELMA HERMAN TO BE FEATURED IN THIS PLAY NEXT SEASON.

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THE BROOKLYN STAGE.

Alice of Old Vincennes was well received at the Amphion. Gertrude Coghlan was charming and unaffected as Alice Rousillon. In the cast were Madge Douglas, Bertha Morrell, Amelia Maybora, David M. Murray, Sidney Irving, Joseph Cusack, William Evans, Henry Martin, Walter Cooke, William F. Haddock, Charles Meadon, and William Brummell. A Chinese Honeymoon is the present offering.

Foxy Grandpa diverted mildly at the Folly, repeating its success of the previous week at the Grand.

The High Rollers Extravaganza company was the bill at the Gayety.

Herbert Kelcey and Effie Shannon in Sherlock Holmes played to good business at the Grand Opera House, this being their second Brooklyn appearance this season. Their support is excellent and the production well staged. Rose Melville in Sis Hopkins is the current bill.

Frank Daniels in Miss Simplicity was at the Montauk.

At the Novelty The Convict's Daughter thrilled large audiences. In the cast were Maurice Drew, Harry R. Eythuse, Edmund Lenahan, C. C. Bartling, William V. Oviat, Nate Porter, Lizzie May Ulmer, Mildred Hyland, and Carrie Hewnes.

The Village Parson was the bill at the Park. P. Howard Lange, Alfred Rowland, Harold Vosburgh, Herbert E. Denton, Henry M. Smith, Thomas Cannon, Mamie Barber, Bertha Downer, Baby Findlay, Grace Wilmotte, and Marie Van Tassel were in the cast. Charles McCarthy in One of the Bravest is the present attraction.

Harry Morris' Night on Broadway proved a hit at the Star. HAROLD HUGH.

THE STOCK COMPANIES.

Mrs. Spooner presented another play new to New York last week. The Toll Gate Inn in four acts, by Langdon McCormack, has been played on the road since its production at Wilkes-Barre, Pa., on Oct. 16, 1899, but this was its first representation here. A review of the performance appears in another column of this issue. This week's play is The Ironmaster.

Ouida's Thelma was the bill at Payton's Lee Avenue Theatre last week and met with the same favor that it did at the Fulton Street house some weeks ago. Kirk Brown was seen to advantage as Sir Phillip Errington and Una Abell Brinker played the title-role cleverly. The others were Claude Payton as George Lorimer, Isaac Payton as Pierre Dupres, Franklyn Munnell as Sir Francis Lennox, Barton Williams as Rev. Mr. Dycewerthy, Charles McCreery as Briggs, Agnes Mack as Lady Clara Winsleigh, Joseph W. Girard as Olaf Guldmar, Peter M. Lang as Valdemar Svenson, Johnny Hoey as Sigurd, Dora Lambard as Ulrika Jansen, Grace Fox as Louise Hilland, Clara Austin as Britta. This week, The Sultan's Daughter.

Peg Wellington was the Fulton Street bill last week, and goodly audiences gathered. Etta Reed Payton played the same part with success. Walter Wilson was a good Ernest Vane. W. A. Mortimer as Sir Charles Pomander, Richard P. Crolius as Colly Cibber, George Hoey as James Triplet, Paul Barret as James Quin, Harold Chase as Mr. Bonser, Irving Williams as Mr. Snarl, Charles Mason as Burdock, Thomas Squires as Coliander, Henry Parlee as Hundredon, Riddle Stevens as the Call Boy, Gladys Bijou as Pompey, John Rennie as the Servant at Triplet's, Duchess Bijou as Lysimicus Triplet, Marie Cangere as Kittie Clive, Ethel Clifton as Mabel Vane, Sadie Radcliffe as Mrs. James Triplet, Carmen Mendes as Annie Bellamy, and Yolande Bijou as Rosaline Triplet aided in the presentation. This week, Called Back.

Mr. Phillips put on Leah, the Forsaken, at the request of many of his patrons last week, and the play was received with much show of appreciation on the part of large audiences. Emma Bell gave a creditable portrayal of the title-role, lending force, strong emotion and befitting dignity to the part. William C. Holden was excellent as Rudolf, acting with his usual vigor and understanding. The other characters were well handled by Alice Warren as Madelina, Helene Herbert as Dame Gertrude and Sarah Jessie West as Rosel, Gladys Rockwell as Little Leah, Joseph J. De Grasse as Nathan, Charles Herbert as Lorenzo, Frank Russ as Father Herman, John P. Curley as Ludwig, Gus De Vere as Jacob, Henry P. Keen as Abraham, Charles Riley as Grophem, Charles Holreid as Johann, and Henry Meyers as Fritz. The settings were good and the play was well costumed. This week, Love and Honor. CALDER JOHNSTON.

Blue Jeans, with its hum saw, band and barbecue, drew crowded houses at the Gotham week of April 12. The Elite Stock company was reinforced by the addition of a few new faces for this production. David Conner was the Perry Bascom and gave his usual earnest and careful portrayal. Joseph L. Treacy excelled himself as Ben Boone and gave a praiseworthy performance. Walter Chester scored strongly as Jacob Tutewiler and proved the chief satisfaction Emma De Castro played June to the full satisfaction of her admirers. Her June ranks as one of her best characterizations and again demonstrated her versatility. Inez Adams was effective as Sue Budaly. Rose Watson and Mary Bankson were excellent in the roles of Cindy Tutewiler and Samanthea Hankins. Major John T. Molloy wielded the baton with much dexterity as the drum major of the band. Good performances were recorded by Charles E. Bunnell as Colonel Rivers, Ralph E. Cummins as Jim Tutewiler, Harry MacDonald as Isaac Hankins, Otto Hoffman as Hiram Smith and Julia Heitzman in a double. Last week the stock presented for the first time in this city My Old New Hampshire Home, a rural comedy in four acts by Will M. Cressy. The cast follows:

Squire William Tappan	Will M. Cressy
Tom Flanders	Joseph L. Treacy
Abe Slocomb	Elmer A. Potter
Silas Colby	Walter Chester
Ben Gould	David Conner
Will Gould	Walter Chester
Harry Smythe	Ralph E. Cummings
Samuels Swivel	Harry MacDonald
Hiram Sawtell	Ernest Sands
Pete Douglass	Otto Hoffmann
T. De Witt Parish	William Myers
Mrs. Betsy Gould	Rose Watson
Mrs. Hulda Slocomb	Mary Bankson
Mamie Bright	Patrice Wheelan
Mrs Marion Parrish	Inez Adams
Nannie Needham	Emma DeCastro
Kate Smyth	Caroline Franklyn

Mr. Cressy, who has been very successful as a writer of vaudeville sketches, will have to do better to establish himself as an author of longer plays. He has apparently used his sketch, The Village Lawyer, as the foundation, and built his play about it. The scenes, as the title suggests, are all laid in New Hampshire. The story is disjointed and disconnected, and deals with a hackneyed subject. The country boys, nephews of the village lawyer, have gone to the cities to make their fortunes; one to Boston, the other to New York. The latter, Ben Gould, is getting along slowly, having already secured the promise of his employer's daughter, Kate Smyth, to marriage, the consummation of which is necessarily delayed owing to Ben's small salary. Will Gould, the other boy, has not been heard from in several years, and suspicion points strongly to him as a black sheep. An opportune letter to Ben, who is spending his Summer vacation with the girl of his heart at his home, discloses the fact that Will has apparently struck it rich in the far West and of his intended homecoming. This much is learned in the first act. The second act is given over entirely to Mr. Cressy's sketch, The Village Lawyer, and it is by far the best thing in the play. The story of the playlet appeared in THE MIRROR upon its production. Its connection with the preceding act is not made clear and does not help along the story. The third act finds the action removed to the general store, with its loungers and where the usual comedy methods are resorted to and bring a generous measure of laughter. The last act brings us to Bradford Town Hall and back to the original story and the return of the prodigal, who, as a favorite of Dame Fortune, brings smiles to others. The customary explanations follows to the satisfaction of everybody. The testimonial to Squire Tappan, which plays a prominent part in this act, was particularly well handled. With changes and additions a fairly attractive road play can be made of the material. Mr. Cressy dominated the whole performance. By his artistic characterization this really clever actor did much to offset the shortcomings of his work as author. Joseph L. Treacy was in his element as Tom Flanders, a comedy character, scoring a most pronounced success. Walter Chester did his best work as Silas Colby. Little was required of him as Will Gould. Both David Conner and Caroline Franklyn found that roles of Ben Gould and Kate Smyth respectively, did not overtax their ability. Harry MacDonald, as Samuels Swivel, did an imitation of Roger Middley and won many laughs. Otto Hoffmann also proved mirth provoking as Pete Douglass. Emma De Castro won her usual share of applause. Acceptable work was done by Inez Adams, Elmer A. Potter, Ralph E. Cummins, Rose Watson, Mary Bankson, and Patrice Winston. Only fair sized audiences attended during the week. The Romany Rye will hold the boards the current week. J. H. G.

The Christian, which scored a great success at the Columbia earlier in the season, was revived last week and drew very large audiences. Creston Clarke was to have been the stock star for the week, but owing to his illness the Hall Caine play was substituted. Stuart Toler was warmly applauded for his forceful acting as John Storm and Julia Stuart made a pretty and attractive Glory Quayle. Horace Mitchell, as Drake, added another success to an already long list. E. L. Snader as Lord Robert Ure and J. Sydney Macy as Father Lamplighter did good work. The cast also included Ann Scaife, Kate Jepson, Adelaide Lamington, Blanche Campbell, Josephine Randall, John Fenton, George E. Martin, Augustine Glassmire, William Davis, J. B. Robertson, P. A. Broese, Jules Cluzetti, and James Halsey. The play was well mounted and capitally presented. This week's attraction is More Than Queen, with Roselle Knott featured in the leading role. McL.

VAUDEVILLE.

Hyde and Behman last week offered Charles E. Grapewin and Anna Chance in Above the Limit. This is their farewell week in vaudeville, and they made splendid use of it. The sketch succeeded even better than ever before, and both Mr. Grapewin and Miss Chance were at their best. Pauline Hall was on hand with her old material but pleased. Bellman and Moore were seen in their old act and were a decided hit. Mr. Bellman is doing some splendid work, and Miss Moore's vivaciousness is delightful. They are continually improving their style, and a new act will bring them rapidly to the front as drawing cards. Josephine Sabel was on early, but more than succeeded in winning her share of appreciation. The De Forrests greatly pleased in novel dancing. Cook and Sonora still manage to make themselves a laughing hit, although they are still using their old material. Charles R. Ward is doing some splendid work in song and imitations, which is persevered in will soon make himself in demand. The Three Livingstons were well received in their capital acrobatics, as were also Harry M. Parker's clever dogs. This week Valerie Bergere and company, Paul Barnes and company, Harrigan, Gus Williams, Crimmins and Gore, Two Tobins, Lazell and Vernon, Lamar and Gabriel, Sisters Golding, and Clarence Norris.

At the Orpheum last week McIntyre and Heath headed the bill with their new act, Dr. Lorenzbreakbone. They were very well received and scored one of their old time hits. Their new act has some splendid material in it, but the finish is weak. Nat Wills was easily the applause hit of the bill, and was repeatedly recalled. Some of his material was old, but he was very successful with it. Bessie Greenwood made her vaudeville debut and was cordially received. Her vocal range is phenomenal, but it lacks both the quality and sweetness of tone of Edith Helena, who is also billed as holding the record for the greatest vocal range in the world. Malcolm Cotton and Nick Long succeeded splendidly with their entertaining little sketch. Nick Long was capital in his story of the rose, and it is to be regretted this little bit which is entirely his own should have been pirated by so many other vaudevillians. Rawson and June pleased in their novelty work, as did also the Meiani Trio in high-class singing, dainty Mignonette Kokin and Kartelli. Galletti's monkey actors showed their superiority in their clever work. This week, the Great Goldin, Charles Dickson, Riccibono's horses, Looping the Loop, Four Cuttys, Julius Tanzer, Will F. Denny, Mr. and Mrs. Harry Thorpe, and Florence Moore. GEORGE TERWILLIGER.

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DRAMATIC COMPANIES.

A BOY OF THE STREETS (Gus Hain, mgr.): Providence, R. I., April 27-May 2.

A TENNESSEE TIGER (Eastern): Marie H. Easton, prop. and mgr.): Colton, O., April 29, Portland, Ind., 30, Albany (May 1. Gas City 2, Alexandria 3, Noblesville 4, Lebanon 6, Lafayette 7, Danville, Ill., 8.

A TENNESSEE TIGER (Western): Marie H. Easton, prop. and mgr.): Berry, Mo., April 29, Perryville 30, Jacksonville, Ill., May 1, Hillsboro 2, Pana 4, Shelbyville 5, Austin 6, Rantoul 7, Paxton 8.

A TOUCH OF KEYS (Gus Hoffman, mgr.): Nashua, N. H., April 29, Portsmouth May 1, Haverhill, Mass., 2, Portland, Me., 4, Bath 5, Rockland 6, Augusta 7, Skowhegan 8, Bangor 9.

A DESPERATE CHANCE (Forrester and Mitchell, mgrs.): New Brunswick, N. J., April 29, Wilmington, Del., 30-May 2.

A DESPERATE CHANCE (Forrester and Mitchell, mgrs.): Montreal, Can., April 27-May 2.

A FOOL AND HIS MONEY: New York city April 22—indefinite.

A GAMBLER'S DAUGHTER (Eastern): H. L. Conroy, mgr.): St. Thomas, Can., April 29, Brantford 30, Port Huron, Mich., May 1, Chatham, Ill., 2-3.

A GAMBLER'S DAUGHTER (Western): H. L. Conroy, mgr.): Louisville, Ky., April 28-May 2.

A HIDDEN CRIME (Harold F. McGuire, mgr.): Mt. Vernon, O., April 29, Mansfield 30, Lima May 1, St. Marys 2.

A HOT OLD TIME (Geo. Chesnt, mgr.): Brooklyn, N. Y., April 22-May 5.

A JOLLY AFTERNOON TRAMP: Shelbyville, Can., May 2.

A LITTLE OUTCAST (Eastern): Geo. R. Gill and Harry B. Pollock, mgrs.): Wheeling, W. Va., April 27-29, Canton, Pa., May 1, Smithfield, Va., 2-3, Suffolk 4, Portsmouth 5-11.

A NIGHT IN PARIS (W. J. Fielding, mgr.): Chatham, O., April 29-May 2.

A RISING STAR: Detroit, Mich., April 28-May 2, Richmond, Va., 4-9.

A ROYAL SLAVE (Harry Gordon, mgr.): Asbury, Ind., April 29, Knightsville 30, Decatur May 1, Pendleton 2, Rossville 4, Wheatland 5, Hindman, Ill., 6, Penn 7, Marshall 8, Jefferson City, Mo., 9, Kansas City 10-12.

A STAIN OF BLOOD: Scottsville, Miss., April 27, 29, A Run Aground 14-16, Salt Lake U., 21-23.

A STRUGGLE FOR LIFE: Brooklyn, N. Y., April 27-May 2.

A TEXAS STEER (H. S. Emery): Dayton, O., April 27-29, Indianapolis, Ind., 30-May 1, Columbus, O., 4-6.

A TRIP TO CHINATOWN (Taylor and Miller, mgrs.): Chicago, Ill., April 21-May 5.

ALCAZAR (Stanley T. Carter): Cleveland, O., April 21—indefinite.

ALCAZAR STOCK (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.

ALEXANDER AND GASTON: Philadelphia, Pa., April 22—indefinite.

ALL ALONG BOWAUCH (H. W. Taylor, mgr.): Pittsburg, Pa., April 22-May 2.

AN AMERICAN GENTLEMAN (Carl Sedley, mgr.): Kingston, N. Y., April 29, Mechanicville 30, Hoosick Falls May 1, Rutland 2, Bellows Falls 3, Keene 4, Claremont 5, Lebanon 6, Littleton 7, Plymouth 8.

AN IRISH HUSTLER (Geo. P. Hall: Geo Robinson, mgr.): Rock Is., April 28, Tama 29, Amana 30, Iowa City May 1, Spartanburg 4, Old Town 5, Bangor 6, Rockland 7, Belfast 8, Houlton 11.

ANNIE ADAMS (Edward F. Allen, mgr.): Providence, R. I.—indefinite.

ARE YOU A BUFFALO: Providence, R. I., April 27-May 2.

ARIZONA (Ellis Jeffreys): Jos. H. Fisher, mgr.): Akron, O., April 29, Canton 30, Erie, Pa., May 1, Meadville 2, Warren 3.

ARIZONA (Ellis Jeffreys): Flora, O., April 29, Cincinnati 30-May 2, Dayton 3-5, Springfield 6, Columbus 7-9.

AS CAUGHT (Whittaker and Nash, mgrs.): Cincinnati, O., April 27-May 2.

AS IN A DREAM: Arthur C. Alston, mgr.): Detroit, Mich., April 27-May 2, Brooklyn, N. Y., 5-9.

BABES STOCK: Seattle, Wash., April 22—indefinite.

BALDWIN-MELVILLE (W. J. Baldwin, mgr.): New Orleans, La., April 22—indefinite.

BARNEY AND CARTER KING (Wallick's: W. H. Gretz, mgr.): Buffalo, N. Y., April 27-May 2, Toronto, Can., 6-9.

BARNSTORMER, STEBBE: Chicago, Ill., April 29-May 5.

BAUM'S BLACKIES (David Baum, mgr.): New York city, indefinite.

BAY STATE: Haverhill, Mass., April 27-May 2, Providence, R. I., 6-9.

BIJOU STOCK (F. G. Berger, mgr.): Washington, D. C., April 21-June 30.

BLOOD COMEDY: New Orleans, La., April 29—indefinite.

BLOOD STOCK: Washington, D. C., April 29—indefinite.

BINGHAM, AMELIA: New York city, N. Y., April 27-May 2, Albany 4, Troy 5, Schenectady 6, Hartford, Conn., 7, Waterbury 8, New Haven 9.

BLAIR, EUGENIE (Henri Gensitt, mgr.): Cleveland, O., April 28—indefinite.

BLANEY'S STOCK: Newark, N. J.—indefinite.

BOLIVER'S BURY DAY: Buffalo, N. Y., April 27-May 2.

BOYLE STOCK: Nashville, Tenn.—indefinite.

BRUNE, MAE (Wallace Munro, mgr.): Logan, U., April 28, Ogden 29, Denver, Col., May 4-9.

CALIFORNIA, MISS WARWICK: Victoria, B. C., April 29, Vancouver 30, New Whatcom, Wash., May 1, Seattle 2, Minneapolis, Minn., 11-12.

CARTER, MISS LESLIE (David Belasco, mgr.): Chicago, Ill., March 25-May 18.

CASTLE SQUARE THEATRE: Boston, Mass.—indefinite.

CLARKE, HARRY CORSON: Portland, Ore., April 21-indefinite.

CLAYTON, KATE: Denver, Col., May 4-9.

COGHLAN, GERTRUDE: Albany, N. Y., April 29, 30.

COGHLAN, ROSE (Jules Murry, mgr.): Helena, Mont., April 29, Lewiston 30, Billings May 1, Miles City 2, Fargo 4, Wahpeton, Minn., 5, Grand Forks, N. D., 7, Crookston, Minn., 8, Grand 9.

COHAN'S THEATRE STOCK (Fred Nible, mgr.): New York city April 27-May 9.

COLUMBIA STOCK: Chicago, Ill.—indefinite.

COLUMBIA THEATRE STOCK: Brooklyn, N. Y.—indefinite.

CRANE, W. H.: San Francisco, Cal., April 27-May 4, Los Angeles 14-18, Salt Lake U., 21-23.

CRESCENT, HERRIETTA: Kansas City, Mo., April 27-May 5, St. Joseph 6, Lincoln, Neb., 8, Atchison, Kan., 9, Leavenworth 7, Topeka 8, Wichita 9.

DARLY AND PECK'S STOCK: Philadelphia, Pa., April 22—indefinite.

DAVID HARUM (E. G. Davidson, mgr.): Barre, Vt., April 29, Montpelier 30.

DEPARTMENT FOR HONOR (Wm. Ward and Jas. A. Heffron, mgrs.): Elizabeth, N. J., April 27-29, Easton, Pa., May 2, Brooklyn, N. Y., 4-9, New York city 11-16.

DEVIL'S ADDITION (Chas. H. Yale, mgr.): Halifax, N. S., April 27-30, St. John, N. B., May 1, 2, Fredericton 4, Eastport, Me., 5, Fairfield 6, Waterville 7, Bangor 8, Augusta 9, Rockland 11, Bath 12.

DONNELLY STOCK (Henry V. Donnelly, mgr.): New York city, indefinite.

DOTY, HARLIE (The Iron Master): Muskegon, Mich., April 29, Big Rapids 30, Alma May 1, Saginaw 2, Bay City 4, Owosso 5, Lansing 6, Jackson 7, Charlotte 8.

DOWN BY THE SEA (Phil Hunt): Manchester, N. H., April 30-May 2.

DREW, JOHN: New York city April 29-May 2.

EAST LYNNE: Philadelphia, Pa., April 27-May 2.

EDESON, ROBERT (Henry B. Harris, mgr.): Dover, N. H., April 29, Portsmouth 30, Malden, Mass., May 1, Lynn 2.

ELITE STOCK (Edmund Day, mgr.): Brooklyn, N. Y., Aug. 26—indefinite.

EMPIRE STOCK: Toledo, O.—indefinite.

EMPIRE THEATRE STOCK: Brooklyn, N. Y., April 27-May 2, Boston, Mass., 4-9.

EVERYMAN: New York city March 30—indefinite.

FAVERSHAM, WM.: Wheeling, W. Va., April 29, Youngstown, O., 30, Akron May 1, Erie, Pa., 2, Washington, D. C., 4-9.

FAWCETT, GEORGE (George Fawcett, director): Baltimore, Md.—indefinite.

FERRIS STOCK (Dick Ferris): Minneapolis, Minn.—indefinite.

FINNIGAN'S BALL (Ollie Mack, mgr.): Winnipeg, Man., April 29, Grand Forks, N. D., 30, Duluth, Minn., May 4, West Superior, Wis., 5.

FISCHER, ALICE (Mrs. Jack; Henry B. Harris, mgr.): St. Louis, Mo., April 27-May 2, Springfield, Ill., 4, Decatur 5, Danville 6, Crawfordsville, Ind., 7, La Fayette 8, Ft. Wayne 9, Columbus, O., 13.

FISHER STOCK: San Francisco, Cal.—indefinite.

FISKE, MRS. (Harrison Grey Fiske, mgr.): North Adams, Mass., April 29, Cohoes N. Y., 30, Schenectady 30, Oswego May 1, Syracuse 2, Rochester 4, 5, Scranton, Pa., 6, Allentown 7, Reading 8, Easton 9, Paterson, N. J., 11, Bridgeport 12.

FORD'S STOCK: Baltimore, Md., May 4—indefinite.

FOREPAUGH STOCK: Philadelphia, Pa.—indefinite.

FOR HER CHILDREN'S SAKE (Sullivan, Harris and Woods, mgrs.): Columbus, O., April 27-29, Dayton 30-May 2.

FOR HER SAKE (Eastern: H. J. Carpenter's: Jos. Hayden, mgr.): Ironton, O., April 29, Wahpeton 30, Athens 30, Gloucester May 1, Nelsonville 2, McConnellsville 4, Cambridge 6, East Liverpool 7, Canton 8, Massillon 9.

GARRICK STREATER STOCK (Geo. Tough, mgr.): Toronto, Can.—indefinite.

GAYETY BURLESQUE: A. Reade, mgr.): New York city, indefinite.

GILLETTE, WILLIAM (Harry Lee, mgr.): Albany, N. Y., April 29, Troy 30, Hartford, Conn., May 1, Springfield, Mass., 2, Worcester 3, Providence, R. I., 4, Boston 6-11.

GIRARD AVENUE STOCK: Philadelphia, Pa.—indefinite.

GOODWIN, N. C., AND MAUDE HUNTLY (Geo. A. Anderson, mgr.): South Bend, Ind., April 29, Terre Haute 30, Evansville May 1, Henderson, Ky., 2, Owensboro 3, Louisville 4-11.

GRAND OPERA HOUSE STOCK: Pittsburg, Pa.—indefinite.

GRAND STOCK: Pittsburg, Pa.—indefinite.

GREENWALL STOCK (Greenwall Theatrical Circuit Co., mgrs.): New York city, indefinite.

GRIFFITH, JOHN (A. M. Bullock, mgr.): La Crosse, Wis., April 28, Rock Island, Ill., 29, Davenport, Ia., May 1, Pontiac 2, Joliet 3, Ottawa 4, Galesburg 5, Galva 6.

HACKETT, JAS. K.: Omaha, Neb., April 29-May 2, Council Bluffs, Ia., 3, Lincoln, Neb., 4, Kansas City, Mo., 5, Topeka 6, Wichita 7, Salina 8, Hutchinson 9.

HANFORD, CHAS. B. (F. Ingersoll Wyatt, mgr.): Salt Lake, U., April 28-30, Park City May 1, Provo 2, Diamond Fork, Col., Aspen 5, Rockford 6, Leadville 7, Coal City 8, Pueblo 9, Rockford 11.

HAPPY HOOLIGAN (Geo. Rose): Providence, R. I., April 27-May 2, New York city 4-9, Jersey City, N. J., 11-16.

HARRIS, VIRGINIA: Utica, N. Y., April 29, Pittsfield 30, North Adams, Mass., May 1.

HAWTREY, CHARLES: New York city March 25—indefinite.

HEARTS OF GOLD: Canton, O., April 29, Akron 30, Warren 31, Youngstown May 1, New Castle, Pa., 2.

HEARTS OF OAK (Wm. B. Gross, mgr.): Connellsville, Pa., April 29, Uniontown 30, Jeannette May 1, Akron 2.

HEARTS OF THE BLUE RIDGE: Sutherland, Mass., April 27-29.

HELLO, BILL (Gardner and Kellogg, mgrs.): Chicago, Ill., April 28-May 5, Cincinnati, O., 6-9.

HERMAN, OSCAR, B. (O. F. Wyatt, mgr.): Denver, Col., April 28-May 5, Salt Lake City, U., 7-indefinite.

HOLLAND, MILDRED: Taunton, Mass., April 29, Woonsocket, R. I., 30, Putnam, Conn., May 1, Willimantic 2.

HUMAN HEARTS (Gardner; Harry Pennypacker, mgr.): London, O., April 29, Zanesville 30, Cambridge May 1, Steubenville 2, New Castle, Pa., 3, Youngstown, O., 4, Canonsburg, Pa., 5, Johnstown 6.

IF CONVICT'S STRIPES (Gus St. John, mgr.): Cincinnati, O., May 5.

IN THE SHADOW OF SIGHT: New York city April 27-May 5.

IRVING, ISABEL: Canton, O., April 29, Cambridge 30, Steubenville May 1, New York City 6-9.

JAMES BOYS IN MISSOURI (Eastern: Geo. Bird, mgr.): Frank Gerard, mgr.): Centralia, Ill., April 29, Pana 30, Paris May 1, Greenfield, Ind., 2, Anderson 3, Winchester 4, Connersville 5, Rushville 6, Shelbyville 7, Franklin 8, Martinsville 9, Lawrenceburg 10, Aurora 11, Madison 12, Versailles 13, Batesville 14, Greensburg 15, Shelbyville 16.

JAMES BOYS IN MISSOURI (Western: Geo. Bird, mgr.): Frank Gerard, mgr.): Centralia, Ill., April 29, Pana 30, Paris May 1, Greenfield, Ind., 2, Anderson 3, Winchester 4, Connersville 5, Rushville 6, Shelbyville 7, Franklin 8, Martinsville 9, Lawrenceburg 10, Aurora 11, Madison 12, Versailles 13, Batesville 14, Greensburg 15, Shelbyville 16.

JAMES, LOUIS, AND FREDERICK WARDE (Wagenhals and Kemper, mgrs.): Auburn, N. Y., April 29, Ithaca 30, Syracuse May 1, Rochester 2, 3.

JANICE MEREDITH (E. Greenhalgh, mgr.): Waterbury, Vt., April 29, Madison 30, Wilton, Minn., May 1, Mankato 2, St. Paul 3-5.

JEFFERSON, JOSEPH: Cincinnati, O., April 29, Louisville, Ky., 30-May 4, Memphis, Tenn., 5-7, Nashville 8, Chattanooga 9, Atlanta 10-12.

JEFFERSON, THOMAS: Rutland, Vt., April 29, Granville, N. Y., 30, Glens Falls May 1, Schenectady 2.

KENDALL, EDNA: North Adams, Mass., April 29, New York city May 4—indefinite.

KIDNAPPED IN NEW YORK (Harry Montgomery, mgr.): Hartford, Can., April 26-May 2.

LANGTRY, MRS.: Boston, Mass., April 29-May 2, Hamilton 4-9.

LEWIS, HORACE (Fred G. Berger, mgr.): Worcester, Mass., April 27-May 2.

LOOPING THE LOOP (Jay V. Witten, mgr.): Pawtucket, R. I., April 27, Newton, N. J., 29, Atlantic City, May 1, Wilmington, Del., 2, Philadelphia, Pa., 4-9.

LORD STRATHMORE: Montreal, Can., April 27-May 2.

LYCEUM STOCK: Brooklyn, N. Y.—indefinite.

LE MOYNE, MRS. (Geo. H. Brown, mgr.): Ottawa, Can., April 29, 30, Kingston 31, St. Thomas May 1, Hamilton 2, Paris, Mich., 3, Saginaw 4, Bay City 5, Jackson 7, Grand Rapids 8.

McFADDEN'S ROW OF FLATS (Thos. F. Henry, mgr.): Providence, R. I., April 27-May 2, Newark, N. J., 4-9.

MACE, ANDREW: Chicago, Ill., April 22-May 5.

MALONEY'S WEDDING DAY (Jos. J. McCabe: Geo. A. Tyner, mgr.): Nova Scotia, April 29, Moncton 30, St. Johns 2, La Salle 3, Quebec 4-9.

MANN, LOUIE: Boston, Mass., April 27-May 5.

MANNERING, MARY: Dover, O., April 27-May 2, Toledo 4, Colorado Springs 5, Salt Lake City, U., 6-9, San Francisco, Cal., 11—indefinite.

MANSFIELD, RICHARD: St. Joseph, Mo., April 27, Omaha, Neb., 28, 29, Lincoln 30, Hays City, Kan., May 1, Dubuque 2, Minneapolis, Minn., 4-6, Buffalo, N. Y., 11-16.

MAN TO MAN (Butterfield and Brouillon, mgrs.): Danville, Conn., April 29, Bridgeport 30-May 1, South Norwalk 2.

MARLOWE, JULIA: St. Louis, Mo., April 27-May 2, Chicago, Ill., 4-9.

MELVILLE, ROSE (J. B. Stirling, mgr.): Brooklyn, N. Y., April 27-May 5, Washington, D. C., 11-16.

M'LISS (Spooner and Ayers, mgrs.): Richmond, Va., April 27-May 2, Camden, N. J., 4-6, Wilmington, Del., 7-9, New York city 11-16.

MICKEY FINN (Perry and Watson: Chas. F. Edwards, mgr.): Providence, R. I., April 27-May 2, New York city 4-9.

MIDNIGHT IN CHINATOWN (W. O. Blaugelle, mgr.): Manhasset, Can., May 2.

MILLER, HENRY: New York city March 30-May 2.

MURPHY, TIM: Minneapolis, Minn., April 28-30, St. Paul 30-May 2.

MY FRIEND FROM INDIA: Canal Dover, O., April 29, Barberton 30, New Castle May 1, East Liverpool 2.

NEW AMSTERDAM THEATRE STOCK: Chicago, Ill.—indefinite.

NOT GUILTY (E. A. Schiller, mgr.): St. Paul, Minn., April 28-May 2, Minneapolis 3-5.

OLCOTT, CHAUNCEY: New Britain, Conn., April 29, Waterbury 30, New Haven May 1, Bridgeport 2, Bennington, Vt., 4, Schenectady, N. Y., 6, Amsterdam 6, Gloversville 7, Troy 8, Cohoes 9.

OLD ARKANSAW (Will F. Lindsay, mgr.): El Reno, Okla., April 29, Kingfisher 30, Perry May 1, Pawnee City 2, Enid 4, Caldwell, Kan., 6, Anthony 6, Arkansas City 7, Winfield 8, Wichita 9.

OLE OLSON (Ben Hendricks: Will G. Wheeler, mgr.): Portland, Ore., April 28-May 2, Tacoma, Wash., 3-5, Everett 6, Watcom 7, Mt. Vernon 8, Seattle 10-16.

O'NEIL, NANCE: Kansas City, Mo., April 27-May 2.

ONE OF THE BRAVEST: Brooklyn, N. Y., April 27-May 4.

ON THE STROKE OF TWELVE (W. D. Lawrence, mgr.): Jersey City, N. J., April 27-May 2.

OTHER PEOPLE'S MONEY (H. L. Johnson, mgr.): Ashland, Ky., April 29, Huntington, W. Va., 30, Pomeroy, O., May 1, Gallipolis 2.

OUR NEW MINISTER (Miller and Conyers, mgrs.): Los Angeles, Cal., April 28-30, Stockton 30, San Jose May 1, Oakland 2, 3, Sacramento 4, Marysville 5, Portland, Ore., 7-9, Seattle, Wash., 10-12, Whatcom 14, Westminster, B. C., 15, Vancouver 16.

OVER NIAGARA FALLS (Cleveland and Clifford, mgrs.): Milwaukee, Wis., April 28-May 2, Chicago, Ill., 5.

OWEN, WM. (Martin Hanley, Mgr.): Rialto, Ill., May 6, Dixon 6, Rockford 7, Hampton, Wis., 8, Madison 9, Portage 11, Wausau 12, Merrill 13, Tomahawk 14, Rhinelander 15, Kewaunee, Mich., 16.

PAYTON'S STOCK: Brooklyn, N. Y.—indefinite.

PAYTON'S, MISS STOCK (Nita Rand Payton, mgr.): Brooklyn, N. Y.—indefinite.

PECK'S BAD BOY (Eastern: Lasky & French, mgrs.): Danville, Ill., April 29, Kankakee 30, Marseilles May 1, Joliet 2, Boston Harbor, Mich., 4, Grilles 5, Coldwater 6, Hudson 7, Tecumseh 8, Three Rivers 9, Coldwater 6, Hudson 7, Tecumseh 8, Pontiac 11.

PENNSYLVANIA: Chicago, Ill., April 29-May 2.

PICKINGS FROM PUCK (Mack and Golden, mgrs.): Philadelphia, Pa., April 27-May 2, Jersey City, N. J., 4-9.

QUEEN OF THE HIGHWAY (Wallick's: W. H. McGowan, mgr.): Philadelphia, Pa., April 27-May 4, Waterbury, Conn., 6, Bridgeport 7-8, Hartford 7-9.

RADCLIFFE'S, CARRIE, STOCK: Philadelphia, Pa.—indefinite.

RESURRECTION: Elizabeth, N. J., April 29-May 2.

ROMEO AND JULIET (Lesher and Co., mgrs.): Utica, N. Y., April 29, Syracuse 30, Columbus, O., May 1, Milwaukee 2, St. Louis, Mo., 4, 5, Indianapolis, Ind., 6.

ROBERTS, FLORENCE: Los Angeles, Cal., April 29-May 12.

ROBSON, ANDREW: New Britain, Conn., April 29, Holyoke, Mass., 30, Pittsfield 30.

ROMEO AND JULIET (Simonillo's: R. F. Travelliet, mgr.): Williamsport, Pa., May 2.

RUSSELL, ANNIE: New York city Jan. 19-May 2.

RUSSELL, EDMUND: New York city April 29-May 1.

SANDY BOTTOM (Hampton and Hopkins, mgrs.): Kansas City, Mo., March 26-May 2, St. Louis 5-9.

SHAW, MARY (Geo. H. Brennan, mgr.): St. Paul, Minn., April 28-30.

SHORE ACRES (William B. Gross, mgr.): New York city April 27-May 2.

SIDE TRACKED (Eastern: A. O. Seamans, mgr.): Waterville, Me., April 29, Skowhegan 30, Pittsfield May 1, Hartland 2, Augusta 4, Lewiston 6.

SIDE TRACKED (Western: A. O. Seamans, mgr.): Ashland, Wis., April 29, Hurley 30, Ironwood May 1, Escanaba 2, Menominee, Mich., 3, Marinette, Wis., 4, Green Bay 5, Appleton 6, Oshkosh 7, Fond du Lac 8, Watertown 9, Madison 10, Janesville 11, Beloit 12, Rockford 13, Freeport 14, Dixon 15, Sterling 16.

SIGN OF THE CROSS (Theodore Kremer, mgr.): Chicago, Ill., April 28-May 5.

SIGN OF THE CROSS (Wilson Barrett: Chas. A. Taylor, mgr.): Boston, Mass., April 29-May 4.

SIGN OF THE CROSS (Wilson Barrett: Chas. A. Taylor, mgr.): Providence, R. I., April 29-May 4.

SIGN OF THE CROSS (Wilson Barrett: Chas. A. Taylor, mgr.): Philadelphia, Pa., April 29-May 4.

SIGN OF THE CROSS (Wilson Barrett: Chas. A. Taylor, mgr.): Washington, D. C., April 29-May 4.

SIGN OF THE CROSS (Wilson Barrett: Chas. A. Taylor, mgr.): Baltimore, Md., April 29-May 4.

SIGN OF THE CROSS (Wilson Barrett: Chas. A. Taylor, mgr.): Pittsburg, Pa., April 29-May 4.

SIGN OF THE CROSS (Wilson Barrett: Chas. A. Taylor, mgr.): Cleveland, O., April 29-May 4.

SIGN OF THE CROSS (Wilson Barrett: Chas. A. Taylor, mgr.): Buffalo, N. Y., April 29-May 4.

SIGN OF THE CROSS (Wilson Barrett: Chas. A. Taylor, mgr.): Toronto, Can., April 29-May 4.

SIGN OF THE CROSS (Wilson Barrett: Chas. A. Taylor, mgr.): Rochester, N. Y., April 29-May 4.

SIGN OF THE CROSS (Wilson Barrett: Chas. A. Taylor, mgr.): Syracuse, N. Y., April 29-May 4.

SIGN OF THE CROSS (Wilson Barrett: Chas. A. Taylor, mgr.): Albany, N. Y., April 29-May 4

MINSTRELS.

BARLOW AND WILSON'S (Lawrence Barlow, mgr.): [illegible] Feb. 28-May 2.

VARIETY.

AMERICAN BURLESQUERS: Washington, D. C., April 27-May 2.

ANDREWS AND SOMMER'S VAUDEVILLE: Port Jervis, N. Y., April 28, Salem 29, Red Bank, N. J., 30, Asbury Park May 1.

BOWERY BURLESQUERS: Rochester, N. Y., April 27-May 2.

CITY CLUB: Milwaukee, Wis., April 26-May 2.

CITY SPORTS: Cleveland, O., April 27-May 2.

COLUMBIANS: Middletown, Pa., April 28-May 1.

CRACKER JACKS: Paterson, N. J., April 27-May 2. New York city 4-9, Philadelphia, Pa., 11-16.

DAINTY DUCHESS: Newark, N. J., April 27-May 2.

DEWEY'S, SAM, OWN: New York city April 27-May 2.

EUROPEAN SENSATION: New York city April 27-May 2.

FAY FOSS, ENGLISH FOLLY: St. Paul, Minn., April 26-May 2.

GAY MASQUERADERS: Dayton, O., April 27-May 2.

GAY MASQUERADERS: Cincinnati, O., April 27-May 2.

GAY MORNING GLORIES: Gloversville, N. Y., April 27-May 2. Utica 4-9, Oswego 11-16.

GAY NINETIES: Rochester, N. Y., April 27-May 2. Gloversville 4-9, Utica 11-16.

GAY WIDOWS: Boston, Mass., April 27-May 2.

GAYETY BURLESQUERS: Washington, D. C., April 27-May 2.

GAYETY GIRLS: Detroit, Mich., April 27-May 2.

GAYETY GIRLS OF GOTHAM: New York city April 27-May 2.

GAYETY QUEENS MASQUERADE HOUSE: Boston, Mass., April 27-May 2.

GAYETY BURLESQUERS: Cincinnati, O., April 27-May 2.

GAYETY GIRLS: Gloversville, N. Y., April 27-May 2. Utica 4-9, Oswego 11-16.

GAYETY MAIDENS: Rochester, N. Y., April 27-May 2. Buffalo 4-9, Toronto, Can., 11-16.

GAYETY MAIDENS: Boston, Mass., April 27-May 2. Worcester 4-9, Hartford, Conn., 11-16.

GAYETY QUEENS: Albany, N. Y., April 27-May 2. Troy 4-9, Holyoke, Mass., 11-16.

GAYETY WIDOWS: Scranton, Pa., April 27-May 2. Wilkes-Barre 4, Scranton 5, Oswego 6, Utica 7.

GIBSON, GEO. W., Gen. W. Prod. mgr.): Gloversville, N. Y., April 27-29, Johnstown 30, Oneonta 30, Charlotte May 1, Battle Creek

TELEGRAPHIC NEWS

CHICAGO.

Hackett's Appearance—Other Attractions—Shop and Other Talks.

(Special to The Mirror.)

CHICAGO, April 27.

Mr. Hackett is the only novelty at the downtown playhouses this week. He returned to the Grand this evening and was cordially welcomed by a large audience. While at Powers' earlier in the season The Crisis attained such marked popularity that a return engagement was arranged and the popular actor is here again for a fortnight.

This is the second and final week of Miss Barrymore's engagement at Powers', where this charming young star has scored a hit in the old double bill, Carrots and A Country Mouse. She will be followed next Monday by Miss Marlowe, a great local favorite, who will give us Cable's The Cavalier for the first time here.

There is nothing new to report from the Illinois except that Mrs. Carter's Du Barry continues to pack the house, and business gradually increases as the end of the engagement approaches. The sale of seats for the eighth and last week opened to-day. Manager Davis' next attraction will be A Chinese Honeymoon, with a cast embracing Thomas Q. Seabrooke, Kate Berry, Rose Le Fell, Max Tannenbaum, Estelle Wentworth, William Proctor, William Barrow, and H. W. Frankfort. Arthur Weld will conduct the orchestra.

Joseph E. Howard, an actor in the La Salle Stock company, announces that he has leased the Olympic from Kohl and Castle for a period of three months beginning June 1 and will produce The Cuban Girl and other popular musical comedy successes with a cast headed by Florence Bindley and Richard Golden. Last week Mr. Golden said he was all serene in his.

Anthony Hatch began the third week of his manager's engagement at McVicker's, and his vigorous if grisly Arvida Da Pigna is sumptuous attire is getting him a reputation that will be justified by the immense business that continues. Mr. Hatch will remain at McVicker's until May 10, when the Whitney Opera company comes for a run in the latest American comic opera, When Johnny Comes Marching Home.

Our old friend Hoyt, the wicked wag, is still at Middleton's Time Museum. He is gradually growing fame and may lose his job. They name nightly on Clark Street.

Nick Carter's version, The Trailer Trust, has sure enough settled into a Summer run at the Dearborn, although we are still wearing heavy overcoats. The third week opened last evening.

So much have we heard from the Mart of Mrs. Burnett's play, The Little Princess, which will come to Powers' for a Summer run, May 25, that Manager Powers' little office sparklers are filling up with checks and advance orders.

York State Folks, the real success of which the genial actor, Arthur Dunham, never lived to fully realize, was given at the Great Northern yesterday afternoon and evening before large and well pleased audiences. James Lackaye, Madeleine Cowle, and May L. Bayes lead capable support.

Over at the Bush Temple of Music this week the stock company offering is The Three Musketeers, with Grace Reals as Milady, Allison, May as Anne of Austria, Joseph Sullivan as D'Artagnan, and Mr. Livingston as Cardinal Richelieu.

Hardy Conliff's novel, Thelma, has been put into a five-act play by Clayton Legge and is being given at the Thirty-third Street Theatre this week by the Columbus Stock company. Anne Sutherland appears as Thelma, Richard Buhler as Sir Phillip Errington, Frederick Hartley as Lord Wyndale, Frederick Julian as Olaf Guldmar, and Whitney Jenney as George Lorimer.

C. T. Dazey's latest, The Burglar and the Lady, is the attraction this week up at the Columbus Theatre. Jane Forman heads the cast and she is supported by J. Foster Crosby.

This week good old State Street is reveling in Bank Theme parades and the everlasting play, as given by Milt Barlow and Al. W. Martin's big company is attracting crowds to the Alhambra.

Over at Globerman's Yiddish Theatre this week an operetta in four acts by Joseph Lathner is being presented by the Yiddish company. Jacob Silbert and Pauline Lavrin have the leading roles. Tolstoi's Resurrection is to follow.

The minstrel entertainers, Pennsylvania, at the Academy of Music this week had two immense houses yesterday.

A Texas Steer is one of the early bookings at the Columbus Theatre, and Tolstoi's Resurrection is underlined for the stock company at the Bush Temple of Music next Sunday.

Mary Shaw and a selected company will give two special matinees of Ibsen's Ghosts here at McVicker's May 7 and 8.

Anna Held said au revoir at the Grand last night, closing a wonderfully successful engagement. She has a lot of Chicago money this season.

That good old-timer, The Lancashire Lass, with "a party by the name of Johnson," is being revived over at the New York American, and Ethel Shepard sings illustrated songs.

Over at the Bijou this week Author-Manager Lincoln J. Carter is presenting the Indian actress, Princess Go-Wen-Go-Mohawk, in The Flaming Arrow, and the West Side Public is presenting its money at the box-office. Since Mr. Carter assumed her management she has become a princess, and there is no telling where she may finally land if she only sticks.

There are awful times in prospect here for next week. The Gambler's Daughter will be at the Alhambra and The Moonshiner's Daughter at the Bijou.

Belle De Lamar was heard in concert at the Grand yesterday afternoon, and next Wednesday evening Madame Schumann-Heink and the Thomas Orchestra will be features of a big concert at the Auditorium.

Peggy from Paris began its fourteenth week at the Studebaker to-night with still one more week to run before it leaves us for Boston and is succeeded by King Dodo for a Summer run.

Over at the People's Theatre this week May Hosmer has revived Carmen and there is the usual "capacity" business.

The big engagement of the Ringling Shows closed at the Coliseum last Saturday night and the brothers will take a good deal more money out under canvas than they did last year. They play a week between here and St. Louis.

Recalling the success of rural plays—good ones—at the Great Northern, the management have wisely booked York State Folks for a month.

The real surprise of the year has been Dick Carle's The Tenderfoot, produced week before last at the Dearborn. It is a great attraction, and I have never read such general newspaper praise. When Chicago critics agree that a play is even good, it is really much better than that. Carle has written a clean and witty book, and he gives an immense production of the leading comedy role. The music is amusing above the average, and The Tenderfoot has been rechristened "an operatic comedy." It is certain of a profitable all-Summer run and a closing blaze of glory for the good old Dearborn.

Approximately some $400,000 has been raised by popular subscription for the permanent maintenance of the Thomas Orchestra in a new home, and there seems now but little doubt of the ultimate success of the project. "BIPPY" HALL.

BOSTON.

The Season Nears Its End and Closing Attractions are Listed.

(Special to The Mirror.)

BOSTON, April 27.

So far as Boston is concerned, the season is very near its close, and in nearly all the houses the programmes have been announced clear to the finish—indeed some have now started their last attractions, while other will do so a week from to-night.

Viola Allen in The Eternal City had a large audience at the Hollis to-night and scored a hit even greater than that of last year. It seemed to be the verdict that this was the best piece that she had had here since the days of The Christian. Rome is a strong character, giving her many opportunities, and splendid support is given by Edward Morgan, Frederic de Belleville and R. C. Hilliard.

Louis Mann opened a special engagement at the Tremont to-night, repeating his thrilling and successful impersonation of the German Robot Commissioner in All on Account of Eliza. He has the support of a strong company, headed by Olive May. A large audience attended the opening performance to-night since it was a complimentary benefit to A. H. Hawkes, the business manager of the theatre.

Another popular benefit took place at the Museum to-night, when J. E. Kirk and Frank Conroy, the young man in the box office, acted as they saw the Rosen fitted up with appropriate trimmin's. The performance to-night marked the opening of the third and last week of A Country Girl, in which William Norris and Minnie Ashley are just as popular as ever. They recently found a dangerous counterfeit, and as it was the first case where the particular bill had reached Boston it made a good newspaper story. It took about half an hour after the papers were out for the secret service agents to get around to the Museum, a polite attention that was decidedly unappreciated.

At the Castle Square to-night the opening of the regular spring season took place with the performance of The Cotton King. The only conspicuous feature to-night was the coming of Howell Hansell, who was splendidly received on the boards. Rosetta Wilkey, formerly with the Castle Square, now appears here.

There was another supplementary season opened in town to-night, for at the Majestic, where prices have been marked down a trifle for the hot weather, Ward and Vokes submit in spun what will probably prove a long engagement in The Head Waiter, and their laughing support comes from Lucy Daly and Margaret Daly Vokes. George Sidney has closed his starring tour in Busy Izzy and will appear in his original character.

Mrs. Langtry is in her final week at the Park, and still presents Mlle. Mars, but it will be given only half the week. She will finish her Boston engagement with Mrs. Darling's Divorce.

Frank Daniels is back in town with Miss Simplicity for his third and last engagement. This time he is playing at the Boston, the biggest house that it has ever appeared in here, but from the indications to-night it will be just about the right size for a fortnight. Grace Orr Myers and Mel Lowery are among the favorites in the company.

Lost in the Desert is the play of the week at the Bowdoin Square, presented by the stock company, headed by Willard Blackmore and Charlotte Hunt. I want to say another good word for the production of Resurrection last week. It was a thoroughly effective presentation of the Tolstoi drama.

This is the last week of The Sleeping Beauty and the Beast at the Colonial.

George W. Wilson, for so long with the old stock company at the Museum, will not appear with E. E. Rice's another year. He signed with Weber and Fields last week, and will be given a strong part in the new play in which Charles Richman will open the new Globe. The Washington street front of the house, by the way, is fully completed now and shows what an addition it will be to that busy thoroughfare.

Sedir and Wilbur completed successfully their negotiations for the Grand, and will take possession of that house beginning June 1. Extensive improvements will be made before it is reopened to give melodrama at 10-20-30 prices.

John Craig's farewell at the Castle Square was a notable event. The house had been sold out for a week in advance and the theatre was packed to see him as Othello. After the play the company assembled on the stage while the spectators showered Mr. Craig with flowers. He made a very graceful speech, after which Lillian Lawrence, for the company, gave him a great laurel wreath. Mr. Craig will rest for a week, and then will appear in Prince Karl at the Bijou for his first starring engagement.

Robert B. Mantell will not go to Australia this spring, although he had a flattering offer so to do. He will pass the Summer at Atlantic Highlands.

Mrs. Langtry went to the Horse Show one afternoon last week, and when it was found that she was there the box in which she was sitting attracted almost as much attention as the horses.

R. Melville Baker, who wrote Foxy Grandpa, has gone on to New York for the final rehearsals of his new play, Sunny Jim.

Mrs. R. G. Sutherland has been in New York during the past week for the rehearsals of A Rose of Plymouth Town, in which Minnie Dupree will be starred at the Park, beginning May 4. The company will include Guy Bates Post, William Pasco, William Hamilton, Douglas Fairbanks, Alison Skipworth and Mrs. Sol. Smith.

It has been finally settled that the concluding performance of the historic Museum shall be given to charity, although the beneficiary is not yet announced. The attraction will be the Empire Company. There will probably be an auction sale of the rare dramatic treasures associated with the Museum when that playhouse is torn down in June to make way for an office building.

Isabel Hall made a flying trip to Boston yesterday so as to spend Sunday with relatives in Roxbury.

Another engagement at Malden last week to attract much attention was Nell Burgess in Daughters of the Revolution.

George R. Mack will have the stock company at the Castle Square 30.

John W. Strom was one of the petitioners in bankruptcy last week. He is a theatrical manager, and the schedule gives liabilities of $1,312.

Will J. Black is engaging an entirely new company for The Defender, and the cast at the Boston will be entirely different from what has been here before. It is a strong list.

Marie Booth Russell is recovering, and will soon be able to rejoin Robert B. Mantell's company, in which she is leading lady.

Paul Wilstach has written the new comedy in which Adelaide Thurston will star next season.

John W. Doyle, a theatrical carpenter, was convicted of bigamy last week and sentenced to the House of Correction for eighteen months.

JAY BENTON.

PHILADELPHIA.

Trust Bookings—New Theatre Talk—Gossip of Quaker Town—Plays Running.

(Special to The Mirror.)

PHILADELPHIA, April 27.

This week shows the workings of the Theatrical Trust, which presents as counter attractions at the five high-priced theatres which it controls in the Quaker City five musical productions, all appealing to the same class of patrons.

The theatrical site mentioned some weeks ago in THE MIRROR on Fifteenth Street above Chestnut Street, with a frontage of 132 feet and 85 feet on Ranstead Street (a corner lot), has been purchased by William J. Gilmore, and a first-class playhouse to cost $200,000 will be immediately erected.

Weber and Fields, with their all-star stock company, original scenery, costumes and Weber-field chorus, will appear at the Academy of Music May 4 for three nights and one matinee. Great interest is already exhibited, and they are sure to turn away people at every performance.

The Silver Slipper is doing the business of the town at the Chestnut Street Theatre solely on its merits, being full of entertaining novelties that appeal to all classes of amusement seekers. It will remain here for an indefinite term.

King Dodo is in his second and final week at the Chestnut Street Opera House, and considering the musical oppositions and its second season here continues to attract satisfactory patronage. Raymond Hitchcock and his merry assistants, aided by an admirable chorus, do effective work and are popular favorites. The Holy City will follow May 4.

The Jewel of Asia, with James T. Powers as the star, continues at the Broad Street Theatre and is anything but a success, financially or artistically. A new farce by George V. Hobart and Richard E. Enos entitled John Henry, with Dan Daly as the star, will receive its first production at the home of the Chestnut Street Opera House May 11.

The Auditorium (Ike Rich, manager) has on the stage called by a clever company, fair to middling work at the Walnut Street Theatre, playing to big audiences. The company will remain for an indefinite term.

Rich's New Girl, that appeared here earlier in the season, opened this week to the Garrick Theatre with an improved organization and revised play. The opening was only fair. Lulu Glaser in Dolly Varden will follow May 4.

The Auditorium is the only one of the downtown theatres that presents a new attraction, and consequently it is opposed to the Garrick, Pittsburg Stock Co., with its usual large assortment and discrimination in bill of interest and amusement. It is a well-balanced and able organization, with Wilbur Mason, Guy Fetty, Lillian Dickson, Katherine Roberts, and Fred Lennox in the principal roles, aided by a splendid array of clever girls. Leaving the Loop May 4.

Professor Kellar, the magician, with a new array of novelties, is attracting large patronage to the Park Theatre, this being his second week. He will remain over May 4.

The Carnival Burglars, that played the Peoples Theatre some eight weeks ago, returns this week to the National Theatre with an unchanged cast. Black Patti Troubadours May 4.

At the Kensington Theatre The Denver Express, under the management of Holden Swinnert, with a carefully selected company, is the attraction for the week, opening to a large and well pleased audience. Monte Cristo May 4.

The Queen of the Highway, with Daniel Thompson in the leading role, is the attraction at the People's Theatre this week. The season is nearing its end here. The Heart of Maryland May 4. Laura Biggar in Trial by Jury May 11.

Mlle. Grace Ayres, a noted circus performer and bareback rider, while in a nervous condition caused from the second story window of her room at the Hurley House on April 22, and sustained severe injuries. She is now at the Hahnemann Hospital.

Barnum and Bailey's Circus will open in West Philadelphia opposite Fairmount Park, May 4, for a week's stay.

Rita Proctor Otis and the stock company of the Grand Avenue Theatre company attracted a large and critical audience to-night with a production of Resurrection. No expense has been spared by the management in staging this production, and it is pronounced an emphatic success. Romeo and Juliet May 4-9, with a fashionable Romeo, played by Fernanda Eliscu, with Leonora Von Ottinger as Juliet.

The Pittsburgh Theatre Stock company appear this week in Little Nell and the Marchioness, a dramatization by Harry P. Mawson. It is well presented by Florence Roberts in the title-role, with usual excellent support. Business is large. The King of the Air will have its initial representation May 4.

The Bijou Theatre Stock company are making a good record for attractive offerings and the company would receive high praise at any of our high priced theatres. Henry Kolker, Allen Johnson, Harry Blakemore, and Helen Beaumont are established favorites and have a large following. Nancy and Co. is the bill for the week and it was received with applause by a large audience. The Moth and the Flame in rehearsal for the week of May 4.

The Carrie Radcliffe Stock company at the Columbia Theatre appear this week in Nevada. The play is a thriller. Miss Radcliffe and Ignacio Martinetti play the prominent roles. Wicked London May 4.

Darcy and Speck's Stock company at the Standard Theatre present a good card this week in The Queen of Chinatown, with George Arvine and Mattie Choate in the leading roles, aided by a strong cast. Business is large. Saved from the Sea on May 4, which will close the regular season.

This is the final week of the season of the German stock company at the Arch Street Theatre. The Rat Catcher of Hamelin, The Pearl of Savoy, Ballaf's Daughter, and The Seamstress are the bills. The company has done well the entire season and will be continued next Fall.

Dumont's Minstrels, at the Eleventh Street Opera House, appear in an entire new programme, the skits being The Girl with the Pawnshop Hat, The President in Yellowstone Park, and Uncle Tom's Cabin. Business is large. J. H. Dempsey and J. M. Wood are up for benefits this week.

The light opera season of the Aborn Opera company, after an engagement of six weeks, came to a close at the Grand Opera House April 25, the last week being the largest and most profitable. To-night Harrison J. Wolfe's Stock company opened for an indefinite term in The Lost Paradise, with the following support: Lansing Rowan, Adelaide Warren, Claire McDowell, Fanny Cohen, Horace D. James, Charles Lum, Louis Brunelle, James J. Shelly, T. L. Burroughs, Robert Carter, H. L. Redmond, and Stanley Murphy.

S. FRANKENBERG.

ST. LOUIS.

Opening of the Exposition—The Week's Plays—Gossip and News.

(Special to The Mirror.)

ST. LOUIS, April 27.

This is to be a great week in St. Louis and we will get our first glimpse of crowds of what we shall expect in 1904 at the Louisiana Purchase Exposition. The dedication of the buildings at the World's Fair, under the direction of the National Commission, as authorized by Act of Congress, will take place April 30, the centennial anniversary of the cession of the Louisiana Territory by France to the United States. A memorable feature of the occasion will be the military pageant of 15,000 troops, including 4,000 soldiers representing all branches of the regular service, 500 marines and blue jackets from the United States monitor Arkansas, at anchor in St. Louis harbor, and 10,000 militia. Major-General Henry C. Corbin, Adjutant-General of the Army, is the Grand Marshal. President Roosevelt, the Diplomatic Corps, the Cabinet, the Supreme Court, a joint committee from the Senate and House of Representatives and the Commissioners-General from foreign nations to the Exposition will ride in the parade. The procession will move for two miles through the finest residence sections and Forest Park to the Exposition, passing in review before 50,000 school children massed on the lawns in the park, and entering the Exposition grounds through a causeway of pylons and Roman standards, to the Liberal Arts Building, in which will occur the dedicatory ceremonies. From a grand stand on the main transverse boulevard the parade will be reviewed by the President and distinguished guests. After a dinner, to be served by the Exposition, the ceremonies will open in the Liberal Arts Building with a chloral of 2,000 voices and a band of 200 pieces. President David R. Francis, of the Exposition, will call the seated assembly of 60,000 persons to order. His Eminence James Cardinal Gibbons will pronounce the invocation. Hon. Thomas H. Carter, President of the National World's Fair Commission, will act as the president of the day. President Francis will present the buildings to President Roosevelt, who will dedicate them. Hon. Grover Cleveland will make the oration. Bishop E. R. Hendrix will offer the prayer, and the Right Rev. Henry C. Potter pronounce the benediction. A centennial salute of 100 guns will close the ceremonies.

It is expected that the dedication ceremonies, parades, fireworks, etc., will materially affect the theatres, but there may be such an enormous crowd here that the overflow from the World's Fair grounds will fill the theatres.

The matter of hotel accommodations this week has been a rather serious one to the company managers, and the outcome of the matter has been the fitting up of several of the theatres as temporary sleeping quarters for the stage folk. This, of course, will not occur next year, as ample hotels will be open by that time.

Julia Marlowe made her appearance this evening at the Olympic in The Cavalier.

The wonderful booking syndicate want to about out of operation what they are accused to call John Drew. It is the talk of the Coast every night. This farce is not a bad one by any means, and John Drew is a clever comedian, but we fail to see what causes them to go for a return engagement within such a short time, especially when the piece did only a very good business here in December. Manager Scott very generously donated a ballot for his company and qualify to the "elimination," by in turn had an artist deal at the Century for several weeks past.

The old favorites, David Higgins and Georgia Waldron, are at the Grand with the rather attenuated Alice Fleming. They support this visit is capable, and contain such well-known actors as Frederick W. Sterne, William Potter, Thomas Kelcourse, W. D. Corbin, H. H. Willard, Edward George, Ida Grace, Linden Mary Sanborne, Martha Hill, Gabrielle Mathews, Olive Harris, Jane Shaw. The Clansman will return for the third visit to the Grand May 4.

The Charity Ward is the Imperial Dudleston week attraction. Messrs. Hoyt and Feeney's new play depicts a phase of life rather new to the stage, and abounds in thrilling climaxes and funny comedy situations. In the cast are Richard Foster, Lawrence Griffith, Joseph J. Dowling, Adelia Bettis, James P. Lee, David Miles, John F. Sturgeon and Charles J. Murphy. The Battle of Shenandoah will follow.

The Denver Express is at Havlin's. At Sandy Bottom is underlined.

Belljon Park opened for the season Sunday afternoon with the new stock company, which gives all indications of being one of the best stock companies ever seen at a Summer resort in St. Louis. The leading man is Lee Bryan, who is an actor of much merit, and the leading woman is Leslie Dunbar, who is well and favorably known to patrons of Belljon. There will also be several specialties. Henry Pemberton is the manager of the company. The garden is still under the management of Henry Green. The opening play was The Hunter.

Guy Lindsay presented a number of pupils of his Thespian art school at the Germania April 25. The programme was one of the most interesting presented by Lindsay pupils this season. A presentation of one of Charles Reade's delightful stories, "Art; a Dramatic Tale," under the title Bittersweet, a one-act comedy, formed the first part of the attractions, in which Emma Blanch Levy, an exceptionally versatile amateur actress of St. Louis, essayed the leading role. Ours, a pretty military comedy in three acts, was also presented, and proved quite entertaining, as it is replete with martial music and plenty of action. Besides Miss Levy, others of importance who appeared in the cast were Clara Hock, Laura Lloyd, Winfield R. Hutchison, E. J. Reese and Pierre Weber. An attractive feature of the programme was the playing of several selections by the Smith Academy Mandolin Club. The Junior Drum Corps of the Social Turnverein was also heard in military music.

J. A. NORTON.

WASHINGTON.

The Little Princess Scores—Otis Skinner Appears—Other Attractions—Capital Gossip.

(Special to The Mirror.)

WASHINGTON, April 27.

Much interest is naturally attached to the local presentation of our townswoman's, Mrs. Frances Hodgson Burnett, charmingly interesting play, The Little Princess, which to-night at the New National Theatre, drawn a large and fashionable audience. Millie James, whose wonderful child characterization is a work of art, made a phenominal hit. A most excellent company is seen in support, comprising Thomas Coleman, Gordon Tompkins, Fred Murphy, Leoni Dermon, Eugene Woodward, Louise Galloway, Mabel Taliaferro, and Helen Tracy. William Faversham in Imprudence will follow.

At the Columbia Theatre Otis Skinner commenced an engagement to-night in his new play Lazarre. Mr. Skinner's central character is an ideal portrayal and the support, in the hands of Nannette Comstock, Maud Durbin, Walter Allen, Charles B. Weller, Joseph Weaver, Ben F. Ringgold, Walter Lewis and others, added to the success. The Runaways concludes the regular season in place of The Jewel of Asia, already announced.

The return of old favorites to the Lafayette Square Opera House started the Berger Stock company during the past week, commencing Tuesday, on a successful venture. Diplomacy was the opening bill. To-night an excellent performance of Trilby holds the stage and a crowded house is strongly appreciative. The cast includes: Svengali, John T. Sullivan; Little Billie, Frederic Sullivan; Taffy, Charles Wyngate, The Laird, W. H. Tooker; Gecko, George C. Pearce; Zou Zou, John Daly Murphy; Dodor, Don C. Orr; Lorimer, Joseph Kaufman; Rev. Thomas Bagot, Myron Leffingwell; Colonel Kew, Joseph O'Connor; Trilby, Selene Johnson; Madame Vinard, Gertrude Berkley; Mrs. Bagot, Jane Rivers, and two grisettes, Susanne Parker and Suzette Jackson. Miss Hobbs is next week's bill, the opening night's proceeds being for the benefit of the Potomac Boat Club.

The Sign of the Cross, under the ownership and direction of two Washingtonians, Frederick G. Berger and R. G. Craerin, had a great opening at the Academy of Music to-night, when the play was given a most excellent performance by a carefully selected company. On the Stroke of Twelve is the next attraction.

Comic opera at Chase's by the Aborn Opera company has been distinctively a reminder of last season, when the attendance was always overflowing. The Wizard of the Nile is this week's bill and John Henderson adds to his popularity as Kibosh. The singing principals include Christine Hudson, Agnes Paul, Bernice Holmes, Frederick Knights, and William Schuster. Faust is the offering for the coming week.

Henry C. Jarrett was a visitor during the week, returning from an extended visit to Joseph Jefferson at Palm Beach, Fla. Mr. Jarrett, now in his seventy-seventh year, is in most excellent health and spirits.

Barnum and Bailey's advance guard has arrived with announcements of the opening of "The Greatest Show on Earth" for four exhibitions, May 11 and 12.

Next Friday afternoon at Chase's, with the house practically sold out, the eminent basso profundo, Edouard de Reszke, will appear in concert, with the assistance of the Metropolitan Opera House orchestra of sixty musicians under the direction of J. S. Dunn.

Adolphe Lieseganz, the leader of the Aborn Opera company at Chase's, was unexpectedly called from the city after the opening performance and the orchestra during the past week was directed by Anton Heindl.

W. T. Thomas has leased the amusement privileges at the Summer resort Ocean City, Md., for a period of five years, and, commencing with the present season, the Atlantic Casino Theatre will be under his personal direction.

JOHN T. WARDE.

BALTIMORE.

Plays of the Week—Music Notes—Gossip of the Monumental City.

(Special to The Mirror.)

BALTIMORE, April 27.

The George Fawcett Stock company inaugurated a brief supplementary engagement at Ford's Grand Opera House this evening, presenting Romeo and Juliet. Frank Gillmore appeared as Romeo and Percy Haswell as Juliet. They were supported by De Witt Jennings, Lucille La Verne, Laura McGilvray, Alfred Hudson, Reagan Houston, Viola Burton, Harold Cohill, Alice Butler, and others. Because She Loved Him So will follow.

The Runaways will make its first appearance on any stage next Thursday evening at the Academy of Music.

The Heart of Maryland is the attraction at the Holliday Street Theatre. The role of Maryland Calvert is interpreted by Alma Kruger.

There is an excellent supporting company, including Herbert Kelcey, Taft Johnson, R. J. Smith, William H. Harvey, Rowland Hill, Edgar Forbes, Florence Foster, Janet Golding, and Jane Wynne. Why Women Sin is the underlying.

Romeo and Juliet will be given by the All Star Liebler company at Ford's Grand Opera House on Thursday, May 21, for one performance.

The orchestra from the Metropolitan Opera House, New York, under the conductorship of Dam, will give a concert at Music Hall May 1. Nordica and Edouard de Reszke will be the soloists.

This is the last week of the McGill and Hartman Stock company at Convention Hall. The company has played for six weeks, and has met with a reasonable measure of patronage. The programme this week consists of a repertoire of the plays produced during the engagement.

Percy Haswell will take the road next season in The Fever of the Queen, under the management of George Fawcett.

Charles E. Wallen, who took the part of Napoleon in Otis Skinner's production of Lazarre at Ford's Grand Opera House last week, is a former member of the old Albaugh Stock company and renewed his friendship with many of his old friends during the week.

Otis Skinner, in Lazarre, enjoyed a week of excellent business at Ford's Grand Opera House, closing on Saturday night last.

HAROLD RUTLEDGE.

CINCINNATI.

Mabelle Gilman and The Chaperons Appear—Other Attractions—News Jots.

(Special to The Mirror.)

CINCINNATI, April 27.

Mabelle Gilman made her first stellar appearance at the Grand to-night in The Mocking Bird and was cordially received by a large and fashionable audience. She had notable assistance from Sidney Deane, Edgar Atchinson Ely, Robert Rogers, Walter Shannon, Ivy Moore, Louise Mackintosh, Frank Doane, Roland Carter and others. The other bookings at this house for the year are When Johnny Comes Marching Home May 4, A Chinese Honeymoon 11, Amelia Bingham 18, and a matinee performance of Romeo and Juliet by the all-star company 7.

For the third time in a year The Chaperons is the bill at the Walnut this week, and the large audiences of yesterday and to-night attest the fact that this merry piece has not yet worn out its welcome here. Walter Jones, Eva Tanguay, Ed Redway, May Boley, Mae Stebbins, Albert Farrington, E. S. Metcalfe, and George K. Henery are still seen in the principal parts.

Ten-Ten Door, with the author, Chester De Vonde, in the principal role, scored a substantial hit at the Lyceum yesterday.

A Ragged Hero is against at Heucks, with a company headed by Hal Brown, Gertrude Swigett, and Julia West.

Ludwig Fulda's drama, The Talisman, was yesterday's bill at the German Theatre and showed the entire company to excellent advantage.

Weber and Fields are announced for a single performance at the Walnut May 10, closing the season of that house.

Managers Anderson and Ziegler have formed a corporation to operate the Walnut Street Theatre, which they have purchased, as noted last week. It is understood that George R. Cox and August Herrmann are the other principal stockholders.

A big testimonial benefit has been arranged to take place at the Grand May 1 for J. R. Hawley, the veteran newsman, whose store has been the headquarters for visiting actors for nearly forty years. Members of every company in the city will participate and a large sum will doubtless be raised for the recipient, who is now in feeble health.

H. A. SUTTON.

STUART ROBSON ILL.

Illness has compelled Stuart Robson, the veteran actor, to abandon his tour. Consequently his bookings for the rest of the season in The Comedy of Errors have been canceled. Early last week Mr. Robson was taken suddenly ill during a performance, and was obliged to retire to his dressing-room, though, after a half hour had elapsed, he was able to resume his role. He was again taken ill on Saturday at Auburn, N. Y., this time so seriously that his physicians peremptorily ordered his positive retirement from the stage for a period of some months at least. His failing health has long been a matter of concern to his friends, but it is hoped that a Summer spent in complete rest will bring him to perfect health once more.

ELSIE LESLIE IN SHAKESPEARE.

Elsie Leslie, who since her great success as a child actress in the original production of Little Lord Fauntleroy has steadily advanced in her work in the serious drama, has formed a company and will appear at the Manhattan Theatre on the afternoon of May 7 as Katharine in The Taming of the Shrew. The version of the play that she will use is in three acts. After the performance at the Manhattan Miss Leslie and her company will make a short tour of New England presenting a repertoire of Shakespeare plays and old comedies.

ACTORS' UNION BENEFIT.

The Grand Central Palace was crowded on Saturday evening, when was held the benefit for the reinforcement of the widows and orphans' relief fund of the Actors' National Provident Union, No. 1. The programme included nearly five hundred actors and actress, and was opened by a monster minstrel show in two editions. The olio included many prominent vaudeville people in their respective entertaining and varied acts and was followed by a ball. A large sum was netted.

A TOO REALISTIC SHOOTING.

During a performance of Shall We Forgive Her at Redding, Cal., on April 16, a bit of stage business nearly resulted fatally. Sydney Platt, by the action of the piece, shoots Joseph Demery as he has been in the habit of doing on numerous occasions. However, on this particular evening his aim was too true and the wad and powder struck Demery in the neck, inflicting a painful wound.

THEATRE LOOTED AND VANDALIZED.

On the morning of April 19 the box-office of the Academy of Music at Chicago was broken into and looted. The safe was broken open and $1,000 and many valuable papers were stolen, while the chairs, windows and ornaments of the room were maliciously destroyed. The stolen money was a part of the receipts and advance sales of the Brothers Byrnes' Eight Bells company.

VICTORY TO HAVANA THEATRES.

Protesting against the action of the Provincial Council in imposing a tax of five per cent. upon tickets, the Havana theatres and the Jai Alai closed on April 21. The managers then visited President Palma and the Secretary of the Interior, with the result that upon the next day the tax was reduced to one per cent., whereupon the theatres reopened.

A GREAT TEMPTATION PRODUCED.

Owen Davis' latest melodrama, A Great Temptation, is this week having its first presentation on any stage at the Baker Theatre, Rochester, N. Y., by the Owen Davis Stock company. The scenes of the play are laid in the South on the Mississippi River, and call for some realistic and rather large scenic equipment.

A CLEVER ANIMAL MIMIC.

Photo by Windsatt, Chicago.

One of the most entertaining features in The Wizard of Oz, the current extravaganza at the new Majestic Theatre, is the amusing impersonation of "the cowardly lion," by Arthur Hill. The lion is merely an incidental feature in the extravaganza, but he monopolizes the attention of the audience all the time he is upon the stage. Mr. Hill is a young English pantomimist who served an arduous apprenticeship under the late Charles Lauri, famous for a score of years in London for his masterly mimicry of all kinds of beasts.

"I was playing the cat in Puss in Boots in Manchester, England," said Mr. Hill in a dressing-room chat with a MIRROR representative last Saturday, "when I received an offer from Julian Mitchell to come to this country to play an animal part in The Wizard of Oz. Mr. Mitchell did not tell me in his letter what the animal was to be. Imagine my surprise when after my long journey westward I reached Chicago and reported for the first rehearsal at the Grand Opera House to find that I was to go on for a lion. On the other side of the water I had portrayed a dozen different kinds of animals in various pantomimes, but never a lion, and I never heard of any other pantomimist essaying the role of the king of beasts. I asked Mr. Mitchell for the part, and he said there was none. When I say 'part' I mean a rough outline of my entrances and exits and the cues for the pantomimic business I am supposed to execute. Mr. Mitchell said to me nonchalantly: 'I'll tell you when you go on and when you come off. It's up to you to do the rest. I give you *carte blanche* to introduce all the business you see fit.'

"I left the theatre in considerable perturbation. In my dilemma Mr. Walsh, the press agent of the company, offered to introduce me to Cy De Vry, the lion keeper at Lincoln Park Zoo, in Chicago. Cy is one of the best known local characters in the Windy City. He is the most fearless man I ever met, and he is as much at home in the lions' cage as when he is standing over a bar with a convivial crowd indulging in his favorite beverage, Tom-and-Jerry. When I told him I wanted to study the traits of his pets to reproduce them on the stage he almost insisted upon introducing them to me *en famille*. I mean he wanted me to accompany him inside the cage. I told him that I could learn with much greater comfort to myself by standing outside the cage. Mr. De Vry put his beasts through all kinds of stunts, and after two or three days of careful observation under his tuition I learned how a lion springs and leaps, walks, lies down and stretches himself. Although Mr. Mitchell expressed great satisfaction at my work at rehearsals, I nevertheless felt very anxious about my success with the audience. The lion in the play was supposed to furnish much of the comedy, and a lion is in no sense a humorous animal. Moreover, the cumbersome make-up weighed nearly eighty pounds, and after my first rehearsal inside of the skin and head I was so exhausted that I nearly fainted. Not until I had thoroughly accustomed myself to this ponderous headgear and hide was I able to perform even the simplest acrobatic tricks.

"Perseverance conquers all obstacles, however, and my success as the lion in The Wizard of Oz has fully repaid me for my strenuous labors to reproduce with some fidelity the characteristics of this dignified animal. I believe I may lay claim to the distinction of being the first animal actor who has accomplished this difficult task successfully. M. Jules Huret, the French journalist, who recently visited this country, congratulated me on my performance and told me that he had seen a French clown, M. Antoine Lerche, at the Nouveau Cirque in Paris, who burlesqued a lion ludicrously but with little effort to give verisimilitude to his work."

Mr. Hill says that his best successes have been in the impersonation of monkeys and poodles, in which he could indicate a few of the higher traits of beasts generally known to possess emotions, sentiments and imaginations.

In proof of his sincere devotion to his art Mr. Hill pointed to a small book-shelf in his dressing-room containing such rare works as "The Mental Evolution of Animals," by Romanes; "The Psychic Life of Beasts," by Louis Buchner, and "Psychological Examination of Animals," by Pierre Hachet-Souplet. This last work was bequeathed to Mr. Hill by his late patron and master, Charles Lauri, who recently died in London.

THE EARL'S GREAT HIT.

No comedy success in many years has equaled The Earl of Pawtucket. At the Madison Square during its brief career there it played to receipts that have never been equaled in the history of the house. At the larger Manhattan Theatre it is playing to the capacity. For three weeks past the "Seats All Sold" sign has been out at every performance. The advance sale is phenomenally heavy for several weeks to come. There is good reason to believe that The Earl of Pawtucket will continue its run at the Manhattan nearly, if not all Summer.

IN A TRAIN WRECK.

Dorothy Drew Trescott, with the other members of David Traitel's Lord Strathmore company, was in a recent train wreck near Dickenson, N. D. Despite the fact that she sustained a broken rib and many severe contusions, Miss Trescott rendered valuable assistance to the injured, and then, not heeding the doctor's advice, continued on with the company. Although suffering from her injuries, she continued to play her role during the company's Toronto engagement.

THE LAMBS' NEW HOME.

The Lambs' Club last week purchased the plot of ground at Nos. 128 and 130 West Forty-fourth Street and will erect thereon a new and handsome clubhouse. The plot is 37.6 x 100.4 and the price named in the deed is $75,000. The club has obtained a loan of $165,000 on its present house in Thirty-fifth Street, and on the new property and with this money the new house will be built.

SHAKESPEARE'S BIRTHDAY CELEBRATED.

The anniversary of the birth of William Shakespeare that occurred last Thursday, April 23, was celebrated fittingly by a number of theatrical and literary societies in New York and other American cities. While no plan for a general observance of the day has met with favor, it is assuredly true that each succeeding year the occasion is more widely celebrated. Some of the meetings this year were mere merrymakings, but at the majority of them dignified and reverent tributes were paid to the memory of the master dramatist.

The Shakespeare Birthday Club held its regular supper at the Hotel Mouquin at midnight. Among the members present were Charles Henry Meltzer, Edmund D. Lyons, Randolph Hartley, Dr. Kelly, Rolly Wakeman, George Taggart, Howard Hall, Alphons Ethier and Helen Byron. An informal discussion of Shakespearean characters and scenes occupied the greater part of the evening, and several of the members delivered familiar speeches from the plays.

The Players' Club, in accordance with its regular custom, celebrated the day by giving a large reception for ladies. From two until six in the afternoon the clubhouse in Gramercy Park was thronged with guests, among them being a large number of actresses now prominently before the public. A new fountain in the courtyard was unveiled by Annie Russell, and was set in operation for the first time. An elaborate luncheon was served and the guests viewed the valuable collection of portraits and the dramatic library with great interest.

The Shakespeare Club gathered at a dinner given at the home of Mrs. Joseph Augustus Cosgino. A number of pieces of incidental music from Shakespeare's plays were sung by Mrs. Lillian Pray, Mrs. Sara Baron Anderson, Mrs. Adele Laola Baldwin, Blair Stevens and Messrs. Robinson, Hilliard and Boynton. John DeWitt Warner, president of the club, made an address, and Mrs. Arthur C. McMillan read an excellent paper on "The Most Admirable Man in Shakespeare."

At the Victoria Theatre on the afternoon of the birthday a special performance of As You Like It was given for the benefit of the Vassar Endowment Fund. The presentation was under the direction of David Henderson, and George Clarke was the stage manager. The cast included Kyrle Bellew, Miuna Gale Haynes, George Clarke, Albert Bruning, Spottiswood Aitken, James L. Carhart, Frank Currier, Cassius Clay Quinby, Franklyn Wallace, John C. Hickey, Tom Hadaway, George Heath, James Montgomery Irving, James J. Ryan, Robert Fitzmaurice, Nora O'Brien, Lillian Swain, Katherine Clinton and Gerda Wismer. The theatre was lent for the occasion by Oscar Hammerstein. Ada Rehan lent the Daly version of the play and the music and George Tyler supplied the scenery, properties and costumes. The performance was an artistic success, and a large sum was realized for the Vassar Endowment Fund.

At the Actors' Fund Home on Staten Island the birthday was observed in a most delightful fashion. During the afternoon the residents received many visitors from New York and in the evening a musical and dramatic entertainment was given in the large drawing-room. Edwin Markham, the poet, made an address, and there were recitations and musical numbers given by nearly every one of the old players at the Home.

The little family at the Edwin Forrest Home celebrated the day according to the usual custom with addresses, recitations, music, scenes from the Shakespeare plays, and a holiday dinner.

The Shakespearianna Club, of which Sara Palmer is president, had its annual celebration at the home of Mr. and Mrs. Town at Bensonhurst on Saturday night. The programme of the evening included an act of The Merry Wives of Windsor, played by Eugene Clark, Fred Ross and other members of the club; the balcony scene from Romeo and Juliet, played by Rose Rand and Geoffrey Stein, and the sleep-walking scene from Macbeth, played by Aunt Louisa Eldridge.

MUSIC NOTES.

Maurice Klaguburg, the contralto, gave a song recital at the Mental Science Church, in Twentieth street, on Sunday evening. She was assisted by David Montgomery, the baritone. The programme was most enjoyable and the attendance was large.

An attendance estimated at from five to twelve thousand people listened to the five concerts again given in the Wanamaker Stores April 20. Frank Damrosch and Sam Franko conducted the two orchestral programmes. The soloists were Charlotte Maconda, Gertrude Stein, H. Evans Williams, Gwilym Miles, John Young, Frederick J. Wheeler, Antoinette Szumowska, David Mannes and Leo Schulz.

The last Peoples Symphony Concert crowded Cooper Union Hall to its capacity on April 21. F. X. Arens conducted and gave the usual analysis of the music. Marion Gregory sang and Henrietta Michelson played a piano solo. A People's Symphony Club is to be permanently organized on May 7 to assist in increasing the permanent fund of the society now so well started.

Ferdinand Himmelreich, pianist, assisted by Madame Sedohr Argilagos, soprano and Avery Belvor, gave a concert in Mendelssohn Hall on April 21.

Madame Roger Miclos, the French pianist, and Ben Davies, the English tenor, were heard in recital in Mendelssohn Hall April 22.

Ossip Gabrilowitsch the popular Russian pianist, gave the first of his two farewell concerts in Mendelssohn Hall April 24.

MacKenzie Gordon, tenor, gave a concert of French, German and Italian songs in the ballroom of the Hotel Netherland on April 23. He had the assistance of Desider Vecsey, piano and Frederic Wheeler, barytone.

Madame Guinchan, formerly of the Grand Opera of Paris and Marseilles, was heard in song recital in Mendelssohn Hall on April 23. Her voice pleased, as did also the piano soli of the assisting artist, Wesley Weyman. Bruno Huhn was the accompanist.

The Yale Club concert at the Waldorf April 24 was a success.

Wm. T. Carleton's song recital filled the Astor Gallery of the Waldorg-Astoria with a large audience on Thursday evening. The first part of the programme was devoted to a group each of English, Scotch, Welsh and Irish melodies. Between each group Mr. Carleton related in an entertaining manner some tradition or historical source of the songs just sung. The artist also told several humerous reminiscences at his own expense in a spirit of true wit that convulsed the audience, and paid a high tribute to Andrew Carnegie, the giver of libraries referred to in the charmingly sung Scotch air, "The Piper o' Dundee." The last half of the programme was devoted to Kipling's Barrack Room Ballads. The prestige of a long successful musical career adds a charm to the recital. Mr. Carleton joins The Whitney Opera Company in Chicago this week to succeed Homer Lind in When Johnny Comes Marching Home.

A musical dinner was given at the Lotos Club on Saturday evening. Richard Arnold, concert master of the Philharmonic, was the guest of honor, and H. E. Kriebel responded to the toast, "Music." Among those who assisted in the entertainment which followed the dinner were Gwillym Miles, vocalist; Guido Randegger, pianist; Max Dendix, 'cellist, and an instrumental quartette composed of Kaltenborn, Daureuther, Cheshire and Heine.

Kitty Berger's musicale in the ballroom of Delmonico's Monday afternoon was well attended. Her soli on the harp-zither were played in a dainty, finished manner. Martha Henry sang two groups of songs in a fresh, clear, nicely cultivated voice. The baritone numbers by R. Lindsay English were received with enthusiasm, as were also the songs of Carl Hayda, Rebecca MacKenzie, and F. Archambault. Kate Stella Burr was the efficient accompanist.

PROFESSIONAL DOINGS.

Photo by La Marche, Chicago.

Pictured above is Josie Sadler, who in the rôle of Sophie in Peggy from Paris, George Ade's latest musical comedy which is meeting with such success at the Studebaker Theatre, Chicago, has added yet another to her already long list of popular impersonations. Miss Sadler's ability as a German comedian is too well known to need recalling. During the past few years she has appeared in many successful musical pieces that have pleased Broadway, and in each has scored an emphatic and well deserved success. Among the best known and most highly praised of her delightful character impersonations have been Belle Jumper in The Silver Slipper, Rachel in The Hall of Fame, Wild Rose in Prince Pro Tem, Freda Von Hollenbeck in Brown's in Town, and Louise in The Supper Club. Those and many another piece she has also achieved success in.

A benefit performance for the New York Infirmary for Women and Children was held on Friday evening in Mendelssohn Hall. The entertainment was a marionette show which was given by Antonio Parisi, of the Italian theatre in Elizabeth Street.

Funeral services were held over the body of Gertrude Kellogg at late home in Brooklyn on the evening of April 20. The Rev. Mr. Wright, of Montpelier, Vt., was the officiating clergyman. The remains were then taken to Comstock, N. Y., Miss Kellogg's birthplace, and there interred.

M. Rice, business-manager for the firm of Morris and Hall, was married in this city on April 20 to Mrs. Mary A. Sale.

The Strollers gave an art festival at their club house on Madison Avenue on Saturday evening. Many prominent artists and actors were present and enjoyed the tasteful and original programme provided.

A special matinee of Resurrection, with Blanche Walsh, was given on Friday afternoon to the clergy of the city, of whom many attended.

Liebler and Company have decided not to send out a company in Audrey next season.

A benefit matinee for the New York Exchange for Women's Work was given on Thursday afternoon at Wallack's Theatre. A vaudeville performance furnished pleasing entertainment for a large audience. Poor children were given free seats in the gallery, and about $1,000 was netted.

Henry H. Marks has completed arrangements to star Richard Buhler in William M. Jossy's romantic drama, Paul Revere.

Senator T. C. Platt and friends, District Attorney W. T. Jerome and other friends, Senator and Mrs. Chauncey M. Depew and Senator Hanbrough were all seen at Thursday evening's performance of The Sultan of Sulu.

Jules Hurtig, of Hurtig and Seamon, sailed for England on Thursday to arrange for the London opening of Williams and Walker, which will occur at the Shaftesbury Theatre on May 18.

William Burress was forced by illness to remain out of the cast of A Chinese Honeymoon at Thursday evening's performance.

A private view of the twenty-sixth annual exhibition of the American Water Color Society was held on the evening of April 20 at the American Art Galleries.

Paul Matchett and Anna Silvers opened with The Power of the Cross company at Hoboken on Sunday night.

Louise G. Haines, better known as Genevieve Haines, the author of Hearts Aflame, which was produced at the Garrick Theatre in May, 1902, and at the Bijou in September, has filed a petition in bankruptcy with liabilities of $19,822 and no assets. Her principal creditor is Richard M. Montgomery, a broker, who invested $17,000 in the production.

Lillian Lee has been engaged for Sunny Jim.

Sadie Miner (Mrs. Eugene Canfield) will be seen in the role of Minnie in The Auctioneer, which will soon begin an engagement at the Victoria.

A Hot Old Time closed its season on April 11. Eddie Weston and Bessie Beasley, who were playing the leading roles, will this Summer play vaudeville dates in a sketch entitled Mooney, the Expressman, and next season, under the management of Gus Hill, will again appear in A Hot Old Time.

Dan and Charles Mason have concluded their second tour in Broadhurst and Currie's Rudolph and Adolph. They have traveled 41,0000 miles and have played 253 cities during the last two years.

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Sir John Tyler, M. D., Commends Orangeine, the Quick Corrective for Headache, Colds, Grip, and Fatigue.

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THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

121 WEST FORTY-SECOND STREET
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THEORIES.

One of the many dilletanti that write on the subject of the drama has lately essayed to the effect that the drama of the future will tend to contain "less and less talk, the significance of the situation being contained in tableau." The modern dramatist, this essayist says, "sometimes plans to let a self-betraying movement do its work without any needless verbal elucidation. He is well aware that a sudden pause, a piercing glance, an abrupt change of expression, may convey to the spectators what is passing in the minds of the characters more directly than the most brilliant dialogue."

It undoubtedly is true that there is more finesse and more of suggestion in the better class of modern plays than there was in plays of relative merit and tendency in past generations, in spite of the fact that none of the so-called modern masterpieces can compare in poetry and in potentiality with the masterpieces of the past, that continue in the theatre in spite of time and some changed conditions. The plays of to-day that are notable for suggestion rather than for obvious effects—for the subjective rather than the objective—are in accord with the more alert intelligence of this time with which they deal and to which they appeal. Not that this intelligence is common, for it is the gift of the comparatively few, and this class of plays appeals only to that few.

A writer commenting on the essayist's contention above noted says that "the play of emotion is getting much more complex; pain and pleasure subtler and more involved;" that we live much longer lives in fewer years than of old; that thus the problem is, "How are the feelings of that man sitting alone, intense as they are, tearing him this way and that, changing from minute to minute, battles and births and deaths among them, triumphs and defeats—to be made public?" And the writer of this question concludes that such is not the material for drama, although it may be material for the subjective novelist. But the trouble with all this theorizing is that while it relates to the rare in human life the common—or the multitude—will look to the theatre, as it long has looked and as it long will look, for the sublimation of every day life—the commonplace.

The logic of the essayist whose idea is quoted at the beginning of this article may be turned back to the purely pantomimic in the theatre, of which the play as we know it is in a way an elaboration. And no doubt the decline in the art of acting—or more properly, perhaps, the falling off in the number of players who really know and practice that art—has led dramatists to counteract that lack in their elaboration of words and elaboration of "business." There were many actors guesstimed epic. If the records may be relied upon, who could in the drama of their days "let a self-betraying movement do its work without any needless verbal elucidation," and in whom the "sudden pause," "a piercing glance," or "an abrupt change of expression" conveyed to the audience the meanings that the lines of the plays hardly more than suggested. It was this sort of acting that was meant by Sainte-Beuve Taylor Coleridge when he said that to witness the playing of Edmund Kean was like "reading Shakespeare by flashes of lightning." There are actors to-day that thus interpret dramatic meanings which no mere words can convey, although naturally such actors are few; and they are fewer nowadays than they should be, for obvious reasons.

While it may be true that "the play of emotion is getting more complex—pain and pleasure subtler and more involved," it can only be said to be true of the few that are the more sentient products of conditions that do not apply to the general. There undoubtedly is a growing number of persons to whom the subjective appeals, but the mass of persons is much the same relatively as of old, and there is no present prospect that matters will change materially. To the many—the multitude—the most obvious and practical still appeals in the theatre. The melodrama "turns them away," as the saying goes, while the subjective play and the ethical drama have but what may be called a following. The average person wants his drama strong in the evident. He—or she—applauds to the echo the virtue which steadily asserts itself and hisses the villainy whose impersonator is at last dastred to fall under a locomotive or be dismembered by a buzz saw if the richly-deserved penalty of wrong-doing is not legally—or theatrically—enforced otherwise during the play or immediately before its end. Unhappily or happily, human nature in its bulk thus is constituted. And happily for the theatre, all sorts and conditions of persons love it, and usually it has something to suit all sorts.

A PRACTICAL PROTEST.

The peculiar methods of some local bodies of ordinance makers that have been exercised against theatres have been noted in The Mirror. Boards of aldermen, selectmen, burgesses and others whose official names vary with localities, but whose duties are much the same and relate to local governments of which they are the legislators, have from time to time risen in their authority and taxed theatres that already were taxed beyond other local institutions. Some of this taxing has been based on the idea that the playhouse is an evil institution and that thus it must pay an extra rate for the privilege of doing business; but many of the cases of extra taxation of theatres have been found to be based on the idea that a theatre manager must give free tickets without limit to those in local authority. It is gratifying to know that fewer instances of this sort of oppression by local lawmakers have been made public of late than formerly, and it is reasonable to assume that protests by managers in the courts in several cases have been effective to discourage this sort of local exaction for personal reasons that often has maqueraded under the pretense that the aldermen, or selectmen, or burgesses, or councilmen that have sought thus to blackmail local managers have been working in the interests of their various communities.

The recent action by the Provincial Council, of Havana, Cuba, in attempting to impose a tax of five per cent. on the gross receipts of the theatres in Havana would indicate that the local lawmakers of Havana are in fact as "provincial" as some of the local boards that have attempted to tax theatres; and if the truth were known it is probable that the Havana Council would be disclosed very much in the light that has made clear the motives of local boards in this country in like cases. The Havana managers, however, are to be credited with action that at once resulted in a reduction of the tax from five per cent. to one per cent. They placed an emphasis upon their conviction that the tax was unjust by closing all their theatres, and the Council was not slow to see that a retreat was necessary.

In commenting on this Havana incident the Rochester *Democrat and Chronicle* very aptly applies the matter to a kindred subject of great contemporay interest, thus:

Nearly all the most prominent theatres in this country are subjected to exactly the same tax that the Havana managers refused to pay, 5 per cent. on their gross receipts, not by any sort of governmental power, but by a private theatrical business concern, without any vestige of authority back of it. The managers groan under this imposition, but submit to it. That they could all themselves of it in twenty-four hours by unitedly withdrawing all advertising—agreeing not unanimously closing their theatres on Sunday. Why they don't do it is one of the most significant of the many evidences of the diseased business in the United States as it is now conducted.

There are other counties for the purchase taxation of the theatres for the sole benefit of members of the Theatrical Trust than closing the theatres, and they gradually are being applied.

VASSAR GIRLS IN REPERTOIRE.

A benefit performance of As You Like It was given in aid of Vassar College at the Victoria Theatre on Saturday afternoon. Lydia Bailey appeared as Orlando and Blanche Gale Bingham returned to the stage to impersonate the role of Rosalind. Grace Cook played Jaques and Lillian Revis was the Celia. The other members of the cast were Albert Bruning, Hippolyte Albert, James H. Cooke, Frank Cooke, Gustave Cliff Quincy, Frederick Wallace, John C. Hickey, Tom Hastings, Harry North, Jessie Mackaye, Mary Irving, Mary J. Ryan, Robert Pennington, Miss O'Brien, Alexander Clarke, Sadie Wheeler. The costumes were lent by Ada Rehan and the performance was arranged by Liebler and Company. About $2,000 was the net result.

AMATEUR NOTES.

The Logansport (Ind.) Dramatic Club gave its third play this season at Taylor's Hall in that place on April 20, the offering being His First Client, a play by William Elliott, of that town.

The Columbia Dramatic Company, of South Chicago, Ill., repeated In Missouri April 21 to good business.

The members of the New York University Chapter of the Psi Upsilon fraternity gave their first annual show at the fraternity house on the evening of April 20.

La Société Française, of Columbia, presented the French plays, L'Anglais tel Qu'on Parle, by Tristan Bernard, and Gustave, a farce of Billhaud, at the Britannicus Theatre, Barnard College, on Wednesday evening.

The Juniors of Brown University on Tuesday gave a theatrical performance at the Providence Opera House. Sidney Grundy's comedy, The Snowball, and Percy's Proxy, an original comedy by O. H. Booth, '04, were presented.

Master Skylark, a dramatization by John Lane O'Connor of the novel of the same name by John Bennett, received its first production at the University Theatre, University of Notre Dame, Ind., April 18, 1903. There were thirty speaking parts, among them being Shakespeare, Ben Jonson, Henslow, Queen Elizabeth, and others. The piece was produced under the supervision of Professor Henry Dickson, of Chicago, who holds the chair of Oratory and Dramatic Art at the university. The play will probably be given in Chicago the coming season.

The Barnard College girls on Friday presented The Maneuvers of Jane. The performance was for women only, even the orchestra being in a corner behind a screen, about the sides of which they were forbidden to peep.

An amateur performance of Patience was given for the benefit of the Staten Island Boat Club at the German Club rooms at St. George on Thursday evening. The performance was under the direction of Mrs. Eugene Lamb Richards and was attended by a large audience of fashionable folk.

The students of the Brooklyn Polytechnic Dramatic Association on Friday evening presented Charles S. Fawcett's three-act comedy, A Tragedy.

The Magic Mirror, a Mardi Gras pantomime, was presented on Friday evening by a number of prominent amateurs of Providence, R. I., at the Faima Theatre, in that city.

The Amperian Dramatic Club, of the Bronx, presented the comedy Retiring before a large and enthusiastic audience at Maing's Casino on April 17. Professional people who witnessed the performance particularly commended the work of Norman Gimber, Adele Weber, and Minnie Hoepfner. The Rivals will be presented by the club in October.

The members of the Holy Rosary Council, Catholic Women's Benevolent Legion, will hold an old fashioned calico party and vaudeville on Wednesday evening at Majestic Hall.

The Triangle Club of Princeton University on Saturday evening, at the Carnegie Lyceum, presented an original musical comedy entitled The Mad Mullah of Miasma. Sixty-five men appeared in the cast.

Students of St. Michael's Convent School, in this city, presented April 20-24 The Prince's Ball and Rose or Mary. Among the principals were Anna McDonough, Marjorie Farrell, Margaret Joyce, Agnes McCann, Helen Howley, Margaret Downey, Anna McCann, Ethlyn Ware, Florence Blake, Verna Doran, May Bush, Elizabeth Buckley, Anna Bond, Margaret Clark, Teresa Lee, Margaret Weisse, Rosemary Boylan, Rose Caffrey, Margaret McGirr, Annie Downey, Mary Kerrigan, Mary Stark, Mary McCann, Mary Flanagan, Mary McGettigan, and Agnes Corcoran.

The Knickerbocker Dramatic Club, of St. Paul, produced four one-act plays on Friday evening, April 24. The cast, which was headed by Roswell F. Fisher and Gwendolina Trevalyn, included Tully F. McCrea, Arthur Frost, Georgia Marlowe, little Elma Dilworth, and Virginia Hartley.

The Normal College Dramatic Club, for the benefit of the scholarship fun of the college, presented She Stoops to Conquer in the large chapel of that institution on Saturday night before a large audience. The principal parts were taken by Misses Ellison, Rosencrans, Fraser, and Bassett. The others of the cast were Misses Fleck, Le Cato, Russell, Drucker, Smith, Fox, and Fairchild. Three very pretty dramatic vignettes by Austin Dobson were given between the acts. Misses Webb and Schroeder sang two duets quite sweetly. The coach, Miss Clara Byrnes, was called before the curtain and presented with some beautiful flowers.

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ITS POSITION UNCHALLENGED

Washington Post.

The New York Dramatic Mirror is now occupying an unchallenged position at the head of the dramatic journals of the country. Where a few years ago the field was disputed by another paper, The Mirror has in recent times forged so rapidly to the front that it has completely distanced its competitor. It has attained this position by a strict adherence to principles which compels it, as a newspaper as well as an individual. No journal of this character has gone through a more bitter and determined fight than The Mirror in the upholding of those principles which affect the welfare and material salvation of every manager and actor in the country. It has survived boycott and threat, and has stuck to the straight and narrow path, and now can afford to smile at the feeble efforts of its enemies to discredit or injure it. There are people who are willfully blind and cannot see that the injury intended for another oftentimes recoils upon the head of the plotter. The Mirror has been steadfast and decent, able and fearless, and has won a notable victory in its fight for principle and fair play. It is not only the largest dramatic journal in America, but the most ably edited and the most widely circulated, and it is welcomed to the desk of every dramatic editor who esteems his calling and loves the profession for which he writes.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed to care of The Mirror will be forwarded if possible.]

D. R., Boston, Mass.: The last record we have of the Morrison Comedy company was at Lynn, Mass., where it played from April 13 to 18.

C. K., Brooklyn: A brief but excellent biography of Lawrence Barrett is found in Lewis C. Strang's work, "Players and Plays of the Last Quarter Century."

A. J., New York: Creston Clarke was born in Philadelphia Aug. 20, 1865. His mother was Asia Booth Clarke, the daughter of Junius Brutus Booth.

M. O., Nevada, Mo.: There were two companies playing A Thoroughbred Tramp this season (1902-3), an Eastern and a Western, which do you wish to know about?

G. H. N., Duluth, Minn.: Blanche Walsh was seen in A Hunt for Happiness, Janice Meredith, and More Than Queen during the season of 1901-2.

A. A. J., St. Louis: Regarding the abbreviations U. T. C. and O. S. L. you inquire about, the former refers to the play Uncle Tom's Cabin and by the latter you probably mean S. R. O., which means Standing Room Only.

W. J. L.: 1. It depends upon the kind of attraction a manager is putting on as to whether he will furnish costumes or not. Managers generally furnish the chorus and super costumes in large productions. 2. There is no standard of salary for an amateur to begin professional work on. It depends upon his or her ability, experience, appearance, etc. 3. Walker Whiteside's manager is E. J. Snyder. 4. Managers are now beginning to sign people for next season.

R. J. G., New York: The original cast of Virginia Harned's company presenting Iris at the Criterion Theatre, New York, was: Iris Bellamy, Virginia Harned; Fanny Sylvain, Hilda Spong; Aurea Vyse, Louise Drew; Mrs. Wyoming, Elizabeth Goodall; Miss Pinsent, Rachel Crown; Servant at the Villa Prigno, Mabel Snyder; Servant at the Flat in Park Street, Eleanor Sanford; Frederick Maldonado, Oscar Adler; Lawrence Trenwith, William Courtenay; Cruiser Harrington, Herbert Ross; Archibald Kane, Stanley Dark; Colonel Wyoming, R. E. Neill; Servant at Mrs. Bellamy's, Harry Lewis; Servant at the Villa Prigno, Lawrence Eddinger.

R. E. V., Toledo: The cast of characters of the first American production of Ben Hur was as follows: Ben Hur, Edward Morgan; Messala, W. S. Hart; Simonides, Henry Lee; Arrius, Edmund Collier; Balthasar, Frank Mordaunt; Iderim, Emmett Corrigan; Malluch, Frederick Truesdell; Hortator, Charles J. Wilson; Metellus, William Frederic; Drusus, Paul Gerson; Caspar, F. S. Thorpe; Melchior, Charles J. Wilson; Cecilius, Henry Devere; Samballat, Robert Mansfield; Khaled, Charles Craig; Centurion, Henry Montrose; Officer of the Galley, William Ford; Esther, Gretchen Lyons; Iras, Corona Riccardo; Mother of Hur, Mabel Burt; Tirzah, Adeline Adler; Amrah, Mary Shaw.

Reader, Richmond, Va.: The original cast of The Girl from Paris, as presented at the Herald Square Theatre, New York, in 1896, was: Ebenezer Honeycomb, Charles A. Bigelow; Mrs. Honeycomb, Phoebe Cohen; Norah, Charlotte Simpson; Mabel, Willis Norton; Major Poindyke, Frank Smithson; Angela, Adele Archer; May, Josie Fairbanks; Ethel, Nina Almonore; Gladys, Ida Rock; Maud, Anita Wilson; Edith, May Hamilton; Violet, Olivia Astor; Rose, Nellie Wilson; Amos Dingle, Edward Chapman; Tom Everleigh, Charles Dickinson; Algernon P. Doole, Harold Vizard; Percy Tooting, Sydney Tooey; Cecil Smyth, John Savage; Blatterwater, Thomas Kierns; Hans, Louis Mann; Gretchen, May Lavigne; Anna, Grace Belasco; Fritz, Matthew Ott; Ruth, Josephine Hall; Auguste Pompier, Joseph W. Herbert; Mlle. Julie Bon-Bon, Clara Lipman.

Playgoer, Montreal, Que.: David Belasco's version of Zaza was given at the Garrick Theatre, New York, on Jan. 13 with the following cast: Bernard Dufrene, Charles A. Stevenson; Duc de Brissac, Albert Bruning; Cascart, Mark Smith; Jacques Rigault, Hugo Toland; Chambley, Jr., Gilmore Scott; Hector, Lester Gruner; Blac, Harold Howard; Brigard, W. R. Murray; Mounet Pomble, George Anderson; Joly, H. S. Milward; Carvallo Brothers, Leon and Master Birabl; Jabowski, Walter Stuart; Adolphe, Lawrence Reves; Coachman, Alfred Hollingsworth; Criquet, M. J. Hart; Rose Bonne, Marie Bates; Madame Dufrene, Mabel Howard; Divonne, Louie Du Roy; Lisette, Emma Chase; Toto, Helen Thill; Florianne, Anne Sutherland; Alice Morel, Maude Winter; Leloctte, Marie Thill; Juliette, Eleanor Stuart; Madame Bluebush, Elizabeth Belmar; Louise, Corah Adams; Claretie, Helena Harcourt; Adele, Amelia A. Granville; Flower Girl, Lydia Bernheim; Rabbath, Helen Tooey; Emma, Miss Leslie Carter.

THE USHER

An advance agent writes from Rochester: "Here is a sample of Syndicate bookings: The Lyceum Theatre here has been barren of good attractions recently. This week four are to be crowded in—Stuart Robson in The Comedy of Errors, Wards and James in The Tempest, Francis Wilson in The Toreador, and Anna Held in The Little Duchess, in the order named. This makes two Shakespeare plays and two musical comedies following each other." Mr. Robson's illness cuts out The Comedy of Errors, but the bookings illustrate the Trust's haphazard methods just the same.

The efforts of the Trust, by the way, to injure independent attractions sometimes border on the grotesque.

In Scranton, Pa., Mr. Hackett appeared the other night in The Crisis. He was the first independent star to play at the Dixie Theatre, the Trust having enjoyed a monopoly of the city for a number of years.

As opposition to Mr. Hackett the Trust booked The Billionaire. This is a weak attraction, and that the move was a poor one was shown by the public's complete lack of interest in the advance sale, notwithstanding that the piece was billed like a circus, 4,700 sheets of paper having been posted.

When it became plain that The Billionaire would play to next to nothing, its managers resorted to a characteristic device in the hope of hurting Mr. Hackett's receipts. Free tickets were distributed right and left among theatre-going people, no less than four hundred being issued, it is said. In spite of this Mr. Hackett, I am informed, played to more than three times the receipts of The Billionaire.

The singed cat dreads the fire, and the Trust after a few more such experiences will probably revise its absurd tactics.

It is good news that next season Edward Harrigan will come to the front again in a new play, with a company that will be the counterpart of that long associated with his metropolitan successes.

Mr. Harrigan has not been prominently before the public of late, but a rousing welcome awaits his return from a multitude of friends whose friendship has not faded during the interval since he retired from the management of the theatre now called the Garrick.

The few that know something of the character of Mr. Harrigan's new play are pretty sure that it will parallel his best successes of the past. The scenes are local, the types are true and varied, the comic episodes and situations are immense—in short, it is a genuine Harrigan play. The music for it has been written by the David Brahams, father and son.

The arrangement for the production at the Murray Hill Theatre assures time for an indefinite run. A Harrigan play is appreciated best in New York, and the greater part of its life will be spent here accordingly.

Mr. and Mrs. James Neill and their niece, Miss Forbes, will sail for England on Wednesday. Mr. Neill is going to the other side chiefly on pleasure bent, but he hopes to arrange an opening for Miss Forbes on the English stage. She has acted for three seasons in his company, playing a great variety of parts, but he is desirous of giving her other opportunities.

Mr. Niell is now enjoying his first vacation in a number of years. The Niell-Frawley company is filling a brief engagement in Ceylon this week before setting sail for Australia. Visits on the way out have been paid to Honolulu and Manila.

The busy actor-manager will return in June and go directly to the Pacific Coast to resume acting.

Last Thursday Shakespeare's birthday was celebrated at the Staten Island Academy, William Winter delivering a lecture in the Memorial Library on "Macbeth." To-morrow (Wednesday) at the Academy Sidney Lee, the noted Shakespeare authority, will deliver an address on the life and work of the Bard.

I have received a letter from Mason Mitchell who, after a picturesque and dashing career as an actor, a scout and a rough rider, is now serving the United States as Consul in far-away Zanzibar.

"Zanzibar is an interesting and picturesque place, and the society of the European officials is most agreeable," writes Mr. Mitchell. "The island itself is beautiful and the drives are fine. The atmosphere is quite equable, but it is extremely hot six months in the year and there is considerable fever. I had two light attacks, but I was in the hospital only a week. There are modern houses here. All are of the old Arab type, with three-foot walls, interior courts and flat roofs, which are used as lounging places after sundown. They are cool and well suited to the climate.

"The city has a population of 100,000. Among the Orientals there are Egyptians, Persians, Turks, Arabs, Hindoos, Goanese, Dutch and the various native African tribes. As the Sultan is a minor he is under the protection of a British Regent. We have golf and tennis clubs, but there is no form of public amusement except that the Sultan's band plays twice a week in the public gardens."

Joseph Jefferson delivered his well-known lecture on the drama in Birmingham, Ala., one afternoon last week, before an audience of women. Mr. Jefferson varied his usual discourse by introducing some remarks on the subject of a national theatre. This extract is made from a report of the discourse:

"He said that he expected to bring down criticism on his head from his profession, but he was opposed to the proposed National Theatre. He said the difficulties were those of location and management. He called no names, but said that some actors were so touchy that they would not play a second part to any one. He did not believe a subsidized theatre in this country could be operated successfully."

These views are such as might have been expected from Mr. Jefferson, whose whole career has been a protest against progress.

No doubt there are many difficulties besetting those who are enthusiastically endeavoring to establish a national theatre, but it would be more gracious for Mr. Jefferson to endeavor to assist in solving those difficulties than to decry the plan. If the dean of the profession does not feel qualified to give that sort of aid, it would not be out of place for him to lend a helping hand by pledging a moderate subscription.

Mr. Jefferson owes much to the stage and to the public, for he has, notwithstanding his reactionary artistic attitude, reaped a rich pecuniary harvest from both. Now in the evening of his long career it would be a graceful thing for him to do something practical for the profession in acknowledgment of this debt.

Mr. Jefferson has done little or nothing for the American drama. It is almost beyond recollection since he produced a new play. I doubt if he has ever paid a royalty to an American or an English dramatic author in the whole course of his stage life. The sum and substance of his contribution to the art of the American theatre has been four or five characterisations which he has exploited in the most economical manner in order to secure the largest personal profits.

He has taken no part in any movement that has had for its aim the betterment of the artistic or business conditions of his profession. At the inception of the Theatrical Trust, for instance, he proclaimed publicly that he considered it "inimical to the best interests of his profession," but his protest ended there, and he has continued to associate himself with the theatres of the Trust ever since, and has left to younger and less eminent persons the task of emancipating the theatre from a commercial thraldom that has become intolerable.

Apropos of the efforts to establish a National Theatre in New York and a National Dramatic Conservatory in Philadelphia, Mr. Hackett—who bears a university degree—suggests that there should be a dramatic university, organized upon the broadest possible lines.

The ability to act should be the requisite of admission, and the curriculum should embrace instruction in every branch of dramatic work, the scholastic studies being limited to those that bear directly upon dramatic art. Mr. Hackett contends that the institution should have the power to confer a degree upon its graduates, who would command respect in the world of art and letters.

"The graduate of such an institution," he says, "would be viewed very differently from the aspiring beginner of to-day, whose talents, if he has any, can obtain recognition only after surmounting almost prohibitive difficulties."

A. R. Haven, of the Rochester *Union and Advertiser's* editorial staff, while approving in general the plan for the National Art Theatre, evolved recently by the Dramatists' Club's committee, registers an objection to that portion of the scheme which relates to filling vacancies in the board of directors and the board of trustees. Says Mr. Haven, who is a dramatist as well as a journalist:

Those vacancies, unless they occur among the five members chosen by the original ten directors, should not be filled by the "remaining members of the Board of Directors," but by the bodies that originally appointed the members whose places are to be filled. If the remaining members of the Board of Directors are empowered to fill all vacancies occurring in either board the Board of Directors becomes a close corporation. That is precisely what the board should not be. If the proposed National Art Theatre is established in accordance with this plan as it stands the members of the Dramatists Club twenty years hence will be swearing at the members of the present day for being so short-sighted as to put the theatre in the hands of a close corporation. It would be wise to amend the plan at least to the extent of making it obligatory that vacancies in the Board of Directors occurring among the ten members appointed by various bodies should be filled by those bodies unless they should fail to act, when the vacancies could be filled by the directors. It would be even better, we think, that the full board of fifteen directors should be appointed by the organizations empowered to appoint the original ten under this plan, and to these organizations we think the Actors' Society of America or The Players should be added.

The new Park Theatre, which the Shea Theatre Company is building in Buffalo, will be twice the size of the Court Street Theatre, which formerly occupied a portion of the site. Three hundred thousand dollars is the sum involved in the investment, and it is promised that the Park will be the finest theatre in the State outside of New York City. The Independent Booking Agency has the contract to fill its time.

James Huneker, whose brilliant essays and dramatic criticisms have been a feature of the *Sun* during the present season, will sail for Europe on the *Blücher* next Thursday. Mr. Huneker will remain away for five months, and as is his annual custom will cover all the principal musical and theatrical affairs of London, Berlin, Paris, Munich, Vienna and Budapest. London, however, will be his headquarters for two months or more. About the first of October Mr. Huneker will resume his duties as dramatic editor of the *Sun*.

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

The April reception of the New York Chapter of the Alliance will be held on Thursday afternoon, April 30, at the Church of the Resurrection (formerly called Church of the Holy Sepulchre), Seventy-fourth Street and Park Avenue, between 2.30 and 5.30 o'clock. The General Secretary, the Rev. Walter E. Bentley, is the rector, and this is the first visit of the Alliance for a social occasion to the church in which the movement was organized over four years ago. The usual interesting programme of music and recitations will be given, refreshments will be served, and each member has the privilege of inviting two friends.

The National Council will hold its regular monthly meeting at the headquarters on Friday, May 1, at 4 P.M. All members are urged to be present.

Last Sunday, April 26, being the annual Alliance Sunday when the chaplains are requested to preach on the relations of the Church and the Stage, quite a number responded and the General Secretary preached in the morning in the Church of the Ascension, Atlantic City, N. J., before a crowded congregation. The service was conducted by the Rev. J. H. Townsend, rector and chaplain. Mr. Bentley outlined the objects and development of the Alliance and severely arraigned the Church for her lukewarmness and practical boycott of the dramatic profession in the past. This evil the Alliance is seeking to remedy, and the regular visits paid by the thousand chaplains to the members of the Alliance and the profession generally assures the latter that the Church in her new attitude is their best friend and stands ready to help them in every way that lies in her power. In the evening Mr. Bentley preached in St. James' Church, Atlantic City, before another large congregation. The Rev. Mr. Blanchett, rector and chaplain, conducted the service, and Mr. Bentley treated the subject from the viewpoint of the actor, showing the injustice of Sunday performances, the practical homelessness and loneliness of the actor's life, and the value of the Alliance, which, already covering the United States and Canada (together with Great Britain and Ireland), can be and is of tremendous benefit in ministering to the profession both socially and spiritually. Those few who realize the dignity and great educational value of the actor's calling will echo James K. Hackett's views given in the Philadelphia *Record*, and will readily see how valuable the Alliance will be in the attainment and practical realization of these great ideals.

The mammoth fair recently held by the Boston Chapter was a tremendous success both socially and pecuniarily. The production of the three plays from the Chester Cycle—viz., Noah's Flood, The Massacre of the Innocents, and Abraham and Isaac, drew great audiences, this being their first representation in this country. They were adapted to modern taste by Beulah Marie Dix. The stage of Copley Hall represented a square in an old English town where the curious populace gathered to witness the portrayal of Bible stories on a platform set up on a traveling pageant car, and the byplay of the mediæval audience formed no small part of the attraction. These plays were given on Tuesday and Wednesday evenings. On Thursday evening the Criterion Club gave She Stoops to Conquer. On Friday evening a triple bill was given, comprising Austin Dobson's versified Proverbs in Porcelain, Julian Sturgis' Fire Flies, and The Intruder, by Maeterlinck. Saturday evening was vaudeville night, a big bill being offered and closing with The Littlest Girl, adapted from Van Bibber by Richard Harding Davis. The whole was under the direction of Mrs. Evelyn Greenleaf Sutherland. The bazaar held during the day and evening containing many booths of striking beauty and originality and the daily musicales and teas at which several well-known professionals, including Celia Loftus and Lillian Lawrence, "poured," contributed to make the fair a grand success. The general director was the Hon. H. S. Ensign, and the purpose of the fair was to raise funds for the erection of a club house by the Boston Chapter for the benefit of its members and all visiting members of the Alliance and of the dramatic profession.

FOR THE SANATORIUM.

Blanche Walsh and her company on Friday afternoon at the Victoria Theatre gave a matinee performance of Resurrection, the entire proceeds of which will be devoted to the fund for the establishment of a sanatorium for actors affected with consumption. The projected institution, which was conceived by Robert E. Bell, of Denver, who is exerting every effort to realize the fruition of his plan, is to be located either in Colorado or Arizona.

A benefit in aid of the sanatorium was also given on Thursday at the National Theatre, Rochester. Louis Mann and his company appeared in an act from All On Account of Eliza. Owen Davis and his Baker Theatre Stock company presented an act of The Lighthouse by the Sea, and several actors from the Cook Opera House also appeared. The local lodge of Elks presented a sextette, and Manager Luescher tendered the use of his theatre. A large sum was netted for the project.

TROUBLE OVER A VIOLIN.

W. C. Clopton is making efforts to recover a $30,000 Guarnerius violin which he recently loaned to Jaroslav Kocian, the Bohemian violinist, and which Kocian, who is now on his way to France, is declared to have appropriated. Kocian, it is said, had become so enamored of the instrument that he could not bear to part with it, and so, after vainly attempting to purchase it from its owner, took it with him. Mr. Clopton declares that he will recover the instrument at any cost.

PRIMROSE REFUSES.

George B. Primrose has refused an offer of $30,000 for twenty weeks in vaudeville, declaring that after he separates from Low Dockstader on May 16 he intends to spend a year in rest, travel and recreation.

PERSONAL

Photo by Baker Art Co., Columbus, O.

BONELLI.—Above is a portrait of William Bonelli, who is starring this season with Rose Stahl in Paul Leicester Ford and E. E. Rose's Janice Meredith. Next season Mr. Bonelli will make an elaborate production of a new play.

JEFFERSON.—During a recent performance at Jackson, Miss., Joseph Jefferson made a speech in which he recalled the fact that he passed through Mississippi when only fourteen years of age with his brother's theatrical company, which traveled in an ox wagon.

MILLWARD.—Jessie Millward was forced by illness to be absent from Wednesday evening's performance of The Taming of Helen at the Savoy. Drina de Wolf assumed her role and won praise for her impersonation.

LEIGH.—During his performance of The Comedy of Errors at New London, Conn., on the evening of April 21, Stuart Robson was compelled by illness to retire to his dressing-room during the entire second act. The dual role of the two Dromios was so skillfully performed by Clifford Leigh that few of the audience knew that Mr. Robson was not playing.

HILLER.—John Sebastian Hiller has been appointed musical director-general of John C. Fisher's forces for next season. Mr. Hiller will rehearse two Florodora companies, two Silver Slipper companies and the two new productions that Mr. Fisher will present. His own musical comedy, The Monarch and the Maid, will be produced early in the season.

NETHERSOLE.—Olga Nethersole, it is announced, will next season be seen in America in a play by Jean Richpin, which Mrs. Craigie (John Oliver Hobbes) is adapting for her use.

MATTHEWS.—Frances Aymar Matthews has gone to Maine to spend the Summer.

STEVENS.—Edwin Stevens has signed a two-year contract with David Belasco, and will next season be starred in The Truthtellers, which will probably be presented in the Fall at the Victoria Theatre. Mr. Stevens left the cast of Nancy Brown on Saturday, and will go to San Francisco to appear at the Tivoli in Wang and other operas.

CAINE.—Georgia Caine, prima donna of the Peggy from Paris company, on the evening of April 20 slipped and fell as she was making her entrance, spraining her leg so severely that at the close of her song the curtain was rung down and she was carried from the stage. She was confined to her rooms during the greater part of the week.

IRVING.—Isabel Irving will make her first New York appearance as a star on May 4, when she will be seen at the West End Theatre in James K. Hackett's production of The Crisis.

TERRY.—Ellen Terry will come to America in November.

HARVEY.—Martin Harvey has arranged with Kate Santley for the tenancy of the Royalty Theatre, London, which he will reopen in May with a new historical play by Lloyd Osborne and Austen Strong.

RUSSELL.—Lillian Russell has purchased a residence on West Fifty-seventh street, near Carnegie Hall.

TARKINGTON.—Booth Tarkington is ill at his home in Indianapolis.

PALMER.—A. M. Palmer and his family are now at their Summer place near Stamford, Conn.

GRAU.—Maurice Grau was on Sunday evening tendered a farewell dinner by the directors of the Metropolitan Opera and Real Estate Company. The directors of the Maurice Grau Opera Company and Heinrich Conreid and the directors of his company were also guests. Many other prominent persons were also present.

ALLEN.—Liebler and Company announce that Viola Allen will next season be seen in a Shakespeare play. The Eternal City, Miss Allen's present vehicle, will be played by virtually the present company, supporting a new star.

TERNINA.—Madame Milka Ternina, the soprano, is seriously ill at Heidelberg, Germany, one side of her face being paralyzed. She has been forced to abandon all idea of appearing in June at Covent Garden, London.

BROADHURST.—George H. Broadhurst has received an offer for the English rights of A Fool and His Money.

AT THE THEATRES

To be reviewed in THE MIRROR next week: RUNNING FOR OFFICE.....Fourteenth Street.

Princess—There and Back.

Farce in three acts by George Arliss. Produced April 20.

William Waring	Charles H. Evans
Henry Lawson	Charles H. Hopper
Guy Grinling	Nestor Lennon
Jock McCrae	Augustus Cook
Robert	Barney Reynolds
Jamie	Robert York
Mrs. Waring	Elizabeth Barry
Mrs. Lawson	Florence Montgomery
Marie Antoinette Smith	Maud White
Jane	Lucille Van Ness

THE MAN WHO STOLE THE CASTLE.

Play in one act by Tom Gallon and L. N. Lieb.

Jack Dalwyn	Arthur Bouchier
Sir Richard Riverton	Charles Vane
Hilyard Barham Riverton	Lester Allen
Josiah Hanbury	Sydney Logan
Custodian	Augustus Cook
Rose Cummings	Myra Brooke

Two English plays of recent manufacture and quite new to America were presented for the first time in New York at the Princess Theatre last Monday night. They were There and Back, a farce from the pen of that delightful actor, George Arliss, and The Man Who Stole the Castle, a little romantic play, which served as a curtain-raiser, by Tom Gallon and L. N. Lieb. The small theatre was packed by a friendly audience and there was plentiful applause of the usual first-night variety.

The Man Who Stole the Castle might serve as an entertainment for children were it not for the fact that the youngsters of the period demand more absurdity and better logic than is to be found in the little work of Mr. Gallon and Mr. Lieb. The story is that one Jack Dalwyn has inherited Riverton Castle from his father, a wealthy tradesman, who purchased the estate and, being tempted by the happiness dishes of little Sir Richard Riverton, by gives back the castle to the representative of the family that built it. The action takes place on a Christmas Day in the latter years of the sixteenth century. Dalwyn, dining in the great hall, is suddenly driven from it by the sudden appearance of Sir Richard, aged eleven or twelve, and his sister, Barbara, aged five or six, sprites, having run away from their governess in London for the purpose of taking possession of the castle, which they believe to be rightfully theirs. Their childish prattle bores Dalwyn, and, after a few minutes, he has got them to sleep by telling a dull story concerning the estate to little Sir Richard, and then mysteriously disappears. The sentiment of the play is inevitable, the characters are hopelessly artificial and the whole idea of the play is silly in the extreme. The stage setting was handsome. Aubrey Boucicault played Jack Dalwyn in a stilted, theatric fashion. Gertrude Towne was a graceful but very girlish Sir Richard. Myra Brooke as Rose Cummings, an old servant, was vivacious and human, and Lesley Allen, a mite of a child, was a delightful little Barbara.

There and Back proved to be a farce of the old conventional English type. While witnessing it one was glad to remember the achievements of Mr. Arliss as an actor. As a playwright he was most disappointing. There and Back is built upon the lines of such ancient works as Don't Read Your Wife to Cumberwell. The characters are not well drawn, the story is preposterous, and the humor is heavy, forced and dependent upon the most threadbare devices of the stage. Both farces were played briskly and with the broad methods that obtained a generation or two ago are amusing enough as certain relaxers or afterpieces. But when played in the quicker fashion of the present day, and when the nonsense is stretched out through three acts, the result is by no means agreeable. Mr. Arliss has been true to ancient methods of playwrighting even in the matter of soliloquies. There are many of these in There and Back, and they are tedious in the extreme.

The story of the farce has been told on the stage in various forms since the earliest years of the drama. In There and Back it is set forth somewhat as follows: William Waring and Henry Lawson, two middle-class Londoners, propose to make a pleasure journey to America. Their wives, devoted to them, insist that they shall go, as both men are supposed to be in bad health and need a change of air. Just as they are about to start they learn that a young woman, Marie Antoinette Smith, to whom each, unknown to the other, made love before his marriage, has engaged passage on the Ocean Queen, upon which ship they intended to sail. To escape Marie Antoinette, who is something of an adventuress, the two husbands go to visit an old chum of theirs in Scotland, but their wives, of course, believe that they have gone to America. No sooner have the husbands departed than Guy Grinling, a rich uncle of Mrs. Waring, turns up from Australia and induces the two wives to accompany him on a jaunt to Scotland, where he intends to buy an estate.

The second act takes place in the public room of a railway hotel at Pitfoddles, Scotland. The husbands arrive there and meet their friend Jock McCrae. To their horror the find that he has married Marie Antoinette, and instead of sailing on the Ocean Queen she, too, has come to Scotland. Uncle Grinlin and the two wives now appear, but an encounter between the two parties, which seems imminent at every moment, does not occur. Instead a telegram comes to the wives announcing the loss, with all on board, of the Ocean Queen. With great lamentations the wives and the uncle start for home, and the husbands, not knowing that they are supposed to be drowned, hold high carnival with their Scotch friend and his bride.

In the third act, which, like the first, takes place in the home of Mrs. Waring, the two wives are found in widows' weeds bewailing the loss of their husbands. Now enter the husbands, still unaware of the wreck of the ship, and begin to tell the story of their supposed visit to New York. A conventional farce-comedy entanglement ensues, the husbands getting themselves deeper in the mire with every lie that they invent. At last, however, the rich uncle comes to the rescue, the husbands are forgiven and all ends happily.

Charles H. Evans as William Waring and Charles H. Hopper as Henry Lawson acted in their familiar boisterous fashion. Augustus Cook was the genial, humorous Scot as Jock McCrae, and Barney Reynolds was comical as Robert, a Scotch waiter.

Florence Montgomery as Mrs. Lawson and Nestor Lennon as Guy Grinling gave the best impersonations in the performance. They were the only players in the cast who struck the proper tempo and held to it. Miss Montgomery's performance was capital in every particular. She was at once human and tremendously amusing. Elizabeth Barry played Mrs. Waring in an earnest, genuine fashion, and Maud White was a bright and vivacious Marie Antoinette Smith. The settings were fairly good.

New Star—The Child Wife.

Drama in four acts by Charles A. Taylor. Produced April 20.

Eli Stebbins	Horace Rushby
Willie Jenkins	J. A. Curtiss
Dolly Golden	Dolly Kemper
Betsy Perkins	Gussie Hart
Dwight Perkins	Charles H. Booth
Ringwood	Charles D. Waite
Herbert Small	Paul Everton
Brand	Frank J. McIntyre
Nellie Golden	Doris Hardy
Percy Golden	John De Gex
Old Griswold	Raymond Chase
Sally Pinkett	Helen McGowan
Brown	Edwin R. Hartman
William	James C. Maloney
Josepa	William H. Farren
Peachy	Dan Williams
Nason	Cristine Langford

At the New Star last week the management presented a new drama by Charles A. Taylor, entitled The Child Wife. The production was a success, being cordially relished by enthusiastic audiences whose sympathy with the sentimental heroine of the play was most evident.

The child wife first appears as a sixteen-year schoolgirl with her schoolmates. A proposed friend seeks to accomplish her father's ruin, which can be staved only by the daughter's objection to certain papers. To get her in his power is therefore the villain's purpose. Although he has the father's confidence, the daughter instinctively mistrusts him, and to prevent being compelled to his treacherous guardianship by her blindly trustful father she impulsively marries her sweetheart, a poor fortune, and starts for a stay into the schools. Unfortunately, however, the villain plots on, by his lies estranging her father from her, and at length traps the husband into an apparent complicity with a counterfeiting gang, has him arrested, and then carries off the wife to a hidden retreat, where he imprisons her and tries to obtain the needed signatures to the papers he has prepared. She bravely applies his violent threats, and meanwhile the husband, escaping from custody, hurries to her rescue and they make their escape together. They then seek out the father, convince him of his friend's duplicity and of their own innocence; he becomes reconciled with them, and the baffled villain, on his next appearance, is promptly and finally "turned down."

The story of the play fills four acts, the first showing a New England schoolroom, where the heroine hastily marries her sweetheart in order to escape the villain's clutches, the ceremony that is to place her beyond the latter's reach being performed in a very hurried and incorrect fashion by a bewildered country squire, who appears most opportunely and, urged by the bridegroom's importunity, scrambles through his task in frantic haste, so as to finish before the villain's arrival.

Act II refers to a period one year later and discloses the bowling in the humble home provided by her husband. He is lured into visiting a counterfeiters' den and is arrested there. The news of this is brought by the villain to the father's home in New York, and the latter recants the disgrace thus brought on him and casts off his daughter.

In Act III one sees the escape of the husband from custody and the befriending of his wife by Hanna, a woman of the Tenderloin, who is thereupon killed by the villain, with whom she had been intimate until cast off by him. The hero, Herb's husband, appearing at the moment of the tragedy, is denounced by the villain as the murderer and is arrested, but again escapes, and in the final act turns up at the K. Y. C. hunt house at Mill Rock, Bear River, where his wife has been imprisoned by the villain. The climax of the play occurs here, and in a very sensational and melodramatic fashion their joint escape is contrived, and events then hurry to a happy conclusion.

The cast is good and the staging and mounting extremely effective. Doris Hardy played the title-role in an artless and unconventional way that was convincing and showed original power. Old Griswold was extremely well done by Raymond Chase, who pictured to the life a deaf old country farmer. James C. Maloney was amusing in the small part of William, the butler. The Dolly Golden of Dolly Kemper was decorously charming. Paul Everton as Herbert Small made a very "cheery" villain. Gussie Hart as Betsy Perkins and Helen McGowan as Sally Pinkett were clever in their parts as village gossips. The Dwight Perkins of Charles H. Booth was exactly done, with abundance of natural vigor. Dan Williams made a big hit in the restaurant scene of Act III as Frenchy, keeper of the "Poodle Dog." Christine Langford in the same scene produced a strong impression in her impersonation of Nanon, a French actress, by her fine personal appearance and her skillful work. Diverting comedy was furnished by J. A. Curtiss as Willie Jenkins, a mischievous country boy. Frank J. McIntyre was acceptable as a country sheriff, and John De Gex as Percy Golden, the New York stock broker, was conventional and timid. C. D. Waite as the vagabond Ringwood was well cast, his make-up being realistic.

Third Avenue—In the Shadow of Night.

Melodrama in four acts by Martin Somers. Produced April 27.

Alexander Hanley	Mason King
Ronald Hanley	Henry Levine
Count	Nat Lederwell
Cedric	Hugh Tucker
Tony McGrath	Jack Bonus
Frank Burke	George Jacobs
King Koo	Martin A. Somers
Myra	Almee Landis
Hannah	Harry Hamilton
Judge Bemis	C. Y. Foster
Dusky	G. T. Hendrickson
Mamie	Bonita Van Tyle
Officer	Wal Holden

Martin A. Somers appeared at the Third Avenue Theatre yesterday afternoon in a new melodrama of his own writing entitled In the Shadow of Night, before a good sized audience. The play itself proved a conglomeration of mysticism beyond description. It appeared to be a mixture of Sherlock Holmes deeds with a Svengali-like thread of magnetic influence pervading the whole, through the medium of the villain. Murders were attempted and accomplished with but little thought as to results. There is a police inspector who is killed in the first act and whose son succeeds him unknown to the villains. There is an old man whose daughter and wife have been taken from him by the same wickedness, and the story of the ferreting out of their deeds by the police officials and others is told in the four acts. A number of specialties were introduced that enlivened the otherwise uninteresting performance.

Mr. Somers made the most of his part as King Koo, the hypnotist, and Almee Landis, who is also featured, was fair as Myra, the victim of hypnotism. Jack Regan gave the best performance of the whole company as Tony McGrath, acting with assurance and ability. The play was fairly well staged. Next week, Mickey Finn.

Murray Hill—Miss Multon.

The famous old emotional drama, Miss Multon, in which Clara Morris used to appear and over which millions of playgoers have wept, is the bill this week at the Murray Hill Theatre. The play seems old-fashioned, over-sentimental and lugubrious to present-day eyes and ears, but it brings forward several members of the Henry V. Donnelly company in roles that afford opportunities for the display of their best powers. For that reason particularly the revival is interesting.

Laura Hope Crews, though not essentially an emotional actress, proved herself equal to the trying role, and in some of her scenes she rose to about as high a standard as she has reached this season. Through her whole performance she was very sincere and very sympathetic indeed.

Edwin Holt, as Maurice de Latour, was, as usual, robust, manly and genuine. N. Sheldon Lewis gave a capital portrayal of old Bolin. He was mellow, dignified, gentle, and he very ably gave the impression of age and decrepitude. Robert McWade, Jr., was an excellent Dr. Osborne, and Charles A. Hutchinson was a capable Gravesend. Frances Starr as Madame de Latour played with her customary grace and distinction. Harold Gran and Edna Turton played the two children's roles very naturally, and the other parts were well acted.

Next week Othello, with Creston Clarke as Iago and Edwin Holt in the title-role.

American—More Than Queen.

Julia Arthur's More Than Queen was the stock offering at the American Theatre last week and very large audiences attended. Maurice Freeman was seen as Napoleon, and, although rather too large physically for the part, he acted it well and won marked favor. Jessalise Rodgers gave her usual excellent performance in the part of Queen Josephine. In the support Robert Cummings as Louis Bonaparte, Thomas Reynolds as Talleyrand, Frank E. Jamieson as Junot, Paul Scott as Napoleon, John Lane Gunner as Joachim Murat, Robert Vignola as Prince Eugene, Henry Taylor as Joseph Bonaparte, Frank Peale as Louis Bonaparte, John Russell as Prince Borghese, John Burdett as Cardinal Fesch, Charles Farrington as Cardinal Caprara, Gertrude Lang as Caroline Bonaparte, Julia Rebeora as Hortense Beauharnais, Ruth Wells as Julie Clary, Grace Merkeley as Madame Mere, Rose Coy as Queen Hortense, Frances Dean as Madame Grand, Helen Campbell as Letitia Bonaparte, and Adelaide Darling as Pauline were seen to advantage. Julia Rosse and Laura Alexander were popular as Caroline and Mademoiselle Artillon, respectively. The play was finely staged and costumed. This week, Madame Presidente.

Fifty-eighth Street—Under Southern Skies.

Under Southern Skies was produced at this house last week to large and well pleased audiences. Minnie Victoria as Lola Crofton made a charming heroine and was much applauded by her clever acting. Others who did well were Edgar Forrest, Lillian Herbert, Edwin H. Loring, Lawrence Wakefield, Lelia H. Davis, Harry W. Collins, Theodore Friebus, J. P. Lesser, Pauline M. Dickson, and Minnie Church. The Imperial Mixed Quartette, composed of Lola Pelby, Arthur Wilmore, Martha Pelby, and Martha Johnson, made a big hit. The scenic equipment left nothing to be desired.

West End—Rose Melville in Sis Hopkins.

Rose Melville at the West End Theatre last week duplicated her former New York successes in the rural comedy-drama Sis Hopkins. Large audiences marked the public's unfailing appreciation of Miss Melville, who was supported by an excellent company.

At Other Playhouses.

VICTORIA.—Blanche Walsh begins the last week of her run in Resurrection.

WALLACK'S.—The Sultan of Sulu continues. On Tuesday and Friday afternoons Edmund Russell will be seen in Hamlet.

MANHATTAN.—The Earl of Pawtucket continues to attract audiences that test the capacity of the theatre. The brightness, cleanness and brilliancy of the comedy and the exceptionally clever manner of its representation are fully appreciated by the public.

MADISON SQUARE.—A Fool and His Money enters upon its third week.

BROADWAY.—The Prince of Pilsen still scores.

BELASCO.—Blanche Bates in The Darling of the Gods continues prosperously.

WEST END.—Shore Acres will next week be followed by Isabel Irving in Hackett's production of The Crisis.

DALY'S.—The Starbucks will this week end a very brief run and will be followed by Cecil Spooner in My Lady Peggy Goes to Town.

MAJESTIC.—The Wizard of Oz continues to draw large audiences.

BIJOU.—Nancy Brown, with Marie Cahill, maintains its hold upon the public.

HERALD SQUARE.—Grace George in Pretty Peggy is the attraction.

EMPIRE.—John Drew in The Mummy and the Humming Bird will this week close the season of this theatre.

CRITERION.—Charles Hawtrey continues in A Message from Mars.

GARRICK.—Annie Russell in Mice and Men will next week be followed by the new comedy, Skipper and Co., Wall Street.

SAVOY.—The Taming of Helen, with Henry Miller, begins its final week. It will be followed by Ezra Kendall in The Vinegar Buyer.

GARDEN.—Everyman continues.

METROPOLIS.—The Fatal Wedding is the attraction.

ACADEMY OF MUSIC.—The Suburban continues.

THE TOLL GATE INN.

The Toll Gate Inn, a drama in four acts by Langdon McCormack, was presented in this vicinity for the first time at the Bijou Theatre, Brooklyn, by the Spooner Stock company last week, April 20 to 25, before large audiences. The cast:

Pontchee	Augustus Phillips
Dr. Buck	Hobart Ramsey
Hiram Pennington	Frank Linden
Caleb Culver	W. L. West
Dorothy Maitland	Jessie McAllister
Harriet Pennington	Olive Grove
Ned Pennington	Harold Kennedy
Captain Snell	Hal Clarendon
Colonel Maitland	Ben F. Wilson
Aide	C. L. Maitland
Sergeant Sims	Maurice Costello
First Guard	Thomas Shockley
Second Guard	R. K. Spooner
Corporal	John Tully
Hester Pennington	Edna May Spooner

The play is one of Colonial life during the Revolutionary days, and its atmosphere and local coloring are notably true and pleasing. The story is well drawn and briefly is as follows: Hiram Pennington, the proprietor of an inn situated in the Maple Valley, has a daughter, Hester, and a sister, Harriet, who reside with him. Hester is in love with Captain Richard Snell, a Continental officer, who is, however, a British spy. Ned Pennington, the son of the landlord, discovers the identity of Snell and accuses him to his face. Snell, to avenge the deed, forges Benedict Arnold's name to a letter which describes Ned as the spy. Pontchee, a half-breed Indian and a friend of the Penningtons, discovers the trick and drugs Snell, taking the letter from him in time to prevent its delivery. Ned's sister, however, aware of the contents of the letter and believing its delivery to be necessary to the protection of her lover, takes it herself to the headquarters of Colonel Maitland, for whom it is intended. Maitland falls in love with Hester. The Colonel's sister, Dorothy, is in love with Ned, and she intercedes for his life, but in vain. Ned, however, makes his escape, and as the American troops have been hemmed in by the British he makes his way through the lines and brings General Stark to the assistance of the beleaguered soldiers. The perfidy of Captain Snell is finally proven and all ends happily.

Well put on and most creditably acted, the play met with exceptional favor. Edna May Spooner gave a winsomely sweet portrayal of the part of Hester, at the same time acting with her accustomed skill. Augustus Phillips was seen advantageously as Pontchee, the Indian. His slow delivery and slight accent were well carried out, and his make-up was almost faultless. Harold Kennedy played the part of Ned Pennington to the limit of its possibilities, his vein of comedy occasionally relieving the otherwise rather melodramatic nature of the part. Jessie McAllister as Dorothy Maitland was excellent. Hal Clarendon was capable in the part of Captain Snell, and the other roles were well handled.

FORGED ORDERS PERPLEX MANAGERS.

Forged orders for theatre tickets at Broadway houses last week proved to be unusually numerous. More than a dozen were presented at the Bijou by persons who stated that they had obtained them from ticket brokers. At the Herald Square a man who gave his name as Robert Campbell presented a request to which was affixed the forged signature of a dramatic writer. Campbell was arrested and later confessed his guilt. Another man, who declared that his name was Frank Harris, attempted to secure Herald Square tickets, but was refused. He immediately went to the Broadway and again presented his forged request. He was suspected, however, and the owner of the signature was called up on the telephone. Upon his denial that he had requested any seats the applicant was promptly ticked down stairs.

HERALD SQUARE.

Photo by White, New York.

Gerald Griffin, whose picture appears above, has just finished a most successful season with the F. F. Proctor Stock company at the Fifth Avenue Theatre, this city. Mr. Griffin has for years past been known as a very clever character actor and has toured the country in various companies with great success. During the past season he has appeared in a wide range of characters and did not make one failure. In some of the plays the parts assigned him were not of great importance, but Mr. Griffin invariably made them stand out. In the more responsible roles he has assumed at the Fifth Avenue he invariably scored and in several cases gave really brilliant performances. He is quite a favorite with the regular patrons of the house, and it will be welcome news to them to learn that he has been re-engaged for the same company next season. Mr. Griffin will spend the Summer in Europe. He has booked a stateroom on the Phoenicia, of the Hamburg-American line, which sails on May 7 for Naples. After visiting Rome, Paris and the principal cities of the Continent he will go to London and later will spend several weeks in Ireland, to which country he is very much attached. He will return in August in time to begin rehearsals at the Fifth Avenue for next season.

DAVID BELASCO'S PLANS.

David Belasco has announced his next season's arrangements, which include many things of interest to the theatregoing public. His largest venture will be a spectacular production which will be called Humpty Dumpty. This piece, which will probably be put on at Oscar Hammerstein's new theatre, the Drury Lane, in the latter part of December, will be a most extravagant production, having twelve hundred persons in the company, it is said. Mr. Belasco will open his theatre with The Darling of the Gods, which will be followed by Mrs. Leslie Carter in Du Barry. Later in the season it is probable that Mrs. Carter will be seen in Macbeth. In December Mr. Belasco will also produce The Truth Tellers, which he terms a children's play, as the piece is an adaptation of "The Five Little Pilgrims." Edwin Stevens has been engaged for this play. Mr. Belasco and Mr. Reeder have been spending the last week in Buffalo, arranging certain details for the coming season. Both returned to New York yesterday.

CURRENT AMUSEMENTS

Week Ending May 2.

ACADEMY OF MUSIC—The Suburban—6th week—41 to 46 times.
AMERICAN—Barbara Fristchie.
BELASCO—Blanche Bates in The Darling of the Gods—2nd week—151 to 157 times.
BIJOU—Marie Cahill in Nancy Brown—11th week—72 to 77 times.
BROADWAY—The Prince of Pilsen—7th week—43 to 85 times.
CARNEGIE HALL—Musical entertainments.
CASINO—Closed.
CIRCLE—Vaudeville.
CRITERION—Charles Hawtrey in A Message from Mars—6th week—29 to 46 times.
DALY'S—The Starbucks—3d week—17 to 21 times.
DEWEY—Miss and Burton's Big company.
EDEN MUSEE—De Kolta and Figures in Wax.
EMPIRE—John Drew in The Mummy and the Humming Bird—3d week—9 to 16 times.
FOURTEENTH STREET—The Four Cohans in Running for Office.
GARDEN—Everyman—5th week—31 to 41 times.
GARRICK—Annie Russell in Mice and Men—18th week—129 to 134 times.
GRAND OPERA HOUSE—De Wolf Hopper in Mr. Pickwick.
HARLEM OPERA HOUSE—Amelia Bingham in The Frisky Mrs. Johnson.
HERALD SQUARE—Grace George in Pretty Peggy—6th week—36 to 41 times.
HURTIG AND SEAMON'S—Vaudeville.
IRVING PLACE—The Ferencz Opera company.
KEITH'S UNION SQUARE—Vaudeville.
KNICKERBOCKER—Mr. Blue Beard—12th week—112 to 119 times.
LONDON—Merry Maidens Burlesquers.
MADISON SQUARE—A Fool and His Money—3d week—16 to 23 times.
MADISON SQUARE GARDEN—Military Tournament.
MAJESTIC THEATRE—The Wizard of Oz—25th week—136 to 141 times.
MANHATTAN—The Earl of Pawtucket—6th week—45 plus 41 to 46 times.
MENDELSSOHN HALL—Musical entertainments.
METROPOLIS—The Fatal Wedding.
METROPOLITAN OPERA HOUSE—Closed.
MINER'S BOWERY—Fred Irwin's Burlesquers.
MINER'S EIGHTH AVENUE—Parisian Widows.
MRS. OSBORN'S PLAYHOUSE—Closed.
MURRAY HILL—Miss Multon.
NEW STAR—Tracy the Outlaw.
NEW YORK—Closed.
OLYMPIC—European Sensation.
PASTOR'S—Vaudeville.
PEOPLE'S—The Hebrew Drama.
PRINCESS—There and Back, and The Man Who Stole the Castle—2d week—9 to 16 times.
PROCTOR'S FIFTH AVENUE—The Cherry Pickers.
PROCTOR'S FIFTY-EIGHTH STREET—Only a Shop Girl.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S 125th STREET—Vaudeville.
ST. NICHOLAS RINK—Closed.
SAVOY—Henry Miller in The Taming of Helen—8th week—29 to 34 times.
THALIA—The Hebrew Drama.
THIRD AVENUE—In the Shadow of Night.
WALLACK'S—The Sultan of Sulu—29th week—139 to 146 times. (Edmund Russell in Hamlet Tuesday and Friday matinees.)
WEBER AND FIELDS'—Closed.
WEST END—Shore Acres.
WINDSOR—The Hebrew Drama.
VICTORIA—Blanche Walsh in Resurrection—11th week—13 to 18 times.

If your dinner distresses

half a teaspoon of Horsford's Acid Phosphate in half a glass of water brings quick relief—makes digestion natural and easy.

THE FOREIGN STAGE

LONDON.

Easter News and Happenings in Affairs Theatrical of England.

(Special Correspondence of The Mirror.)

London, April 11.

As is usually the case just before Easter, this had been rather a busy week of work. The West End critics, if ever quite fairly say how play production at that time, and even in the autumn slow managers are chary of spending much money on new plays or fitting them, but they will surely learn from their experience that the sensible class of show visitors are not then to be found here spending money which they have saved up for the Easter holidays. Still, some amusement and a deal or two of excitement have been vouchsafed to us, and it never costs one guinea and far nothing, or at all events at the expense of a halfpenny or penny paper, or the trouble of borrowing the same.

The first thing was the finishing up on Monday of the action which, as I told you, had just been brought by Richard (who now prefers to be called "Dick") Gunthorp against that lively halfpenny journal, The Daily Express, for alleged libel in stating that G.'s clever and highly successful play, A Message from Mars, owed most of its diversions and success to the alleged rewriting thereof by Charles Hawtrey's brother, G. R. After some amusing and often genuinely but confusingly technical evidence, the jury awarded Gunthorp £200 damages.

Although I think that British professional folk and others are far too much given to bringing libel actions against newspapers on all sorts of frivolous and vexatious pretexts, and although I do not think that the *Express* meant to wilfully injure Gunthorp, yet I am glad he got some satisfaction, if it will only tend to make original author and their frequent reviewers and re-writers, and, indeed, collaborators generally, feel inclined to give more credit to each than they are prone to do. But the question is, "Will it?" For, after all, as a certain tip-top humorist of your nation has assured us, "there is a good deal of human nature in man!"

We were certainly treated to a couple of new suburban pieces; but, methinks, for reasons above adduced, that they would not have been submitted this week had they not been respectively "backed" by moneyed folk. In neither case was the management of the respective theatres—viz., the Surrey and the Brixton—financially concerned, beyond loaning the theatre on sharing terms. At the first-named house (about a century older than the latter) the new play was appetisingly entitled The Bonds of Men, and we had therefore looked forward to many thrills per hour. Unfortunately, however, the play's concoctors had so overstepped the mark that even the Surrey audience, who will mostly accept anything that possesses sanguinary and gruesome situations, and will become deeply immersed therein, exhilarated enormously from time to time.

I need only further add that The Bonds of Men was chiefly remarkable for an unconsciously comic Chinese fiend who wore a strange frock coat and stranger top-hat, and who yearned to sacrifice many humans to his local and domestic gods. It also contained an explosion of an electric train and sundry incongruous inclusions of sundry music hall coon carols and high-kickings. It was interesting to note the presence in front (thanks to the aristocratic "backing") of large numbers of evening dresses, masculine and feminine, a kind of thing seldom, if ever, seen at this good old blood and thunder temple of the drama. It is but fair to add that if the three writers concerned in The Bonds of Men were to agree upon the plan thereof, and would carefully and common-sensibly rewrite it, it would doubtless do well on the road.

The Brixton production was a kind of a sort of musical comedy, entitled The Duchess of Europe, and proved to contain more farce than comedy, and not too fresh farce at that. Its leading character was a species of Mrs. Malaprop, who had been spoofed by a hitherto penniless adventurer into believing that she had inherited the title that formed the name of the play. The main idea was not a bad one, but the piece on the whole was so loosely strung together, and so amateurish in style, that with the best intentions in the world, we play noticers could write little in its favor.

One of the most entertaining as well as one of the most varied affairs of the week was the Eccentric Club's annual ladies' afternoon on Tuesday at the Hotel Cecil, when hundreds of lovely damsels and handsome dames graciously came along and were waited upon by as many men with (as Shakespeare says) bated breath and whispering humbleness. Among the scores of cheerful and willing entertainers were many belonging to, or well known in, your nation, such as J. H. Sullivan, Hayden Coffin, Lionel Brough, Louis Bradfield, J. H. Barnes, Maria Lloyd, May Edouin, Happy Fanny Fields, and Madame Belle Cole. It was a most delightful affair.

The other chief West End mixed affair of the week was the O. P. Club's reception at the Gaiety to that soon to vanish theatre's long loved star, Nellie Farren, whom severe illness has kept from the stage for the past twelve years, and will I fear still keep. Considering all things, "Our Nellie," as Gaiety goers, and indeed playgoers generally, call her, looked very well considering her long affliction—which, alas! prevents the still bright and brainy little comedienne from standing for many minutes together. The show was bright and gay, and poor Nellie responded cheerfully as well as gratefully. No new feature was on the programme barring a few more or less apropos odes and topical verses.

Haddon Chambers' play, which, as I told you, would follow Henry Arthur Jones' Whitewashing Julia at the Garrick, has just been named A Great Lady. I am inclined to predict, however, that this title will not be retained, for it might, "doncherknow," remind London playgoers of the said Chambers' highly unsuccessful play, An Old Lady, which he wrote some years ago for Mrs. John Wood.

Frank Curzon, the already many theatred manager, has this week added to his list of the Strand, the Prince of Wales', the Comedy, the Avenue, and the Criterion, by taking over the lease of Wyndham's from Sir Charles. Sir C. will, I learn, transfer the name Wyndham's to his latest theatre, which he now discovers that he foolishly called the New. As to the Avenue, that will presently reopen with in all probability a new play by George Bancroft. It is as yet unnamed.

A new one-act drama called Hushed Up will next Thursday precede the revised version of Madeleine Lucette Ryley's new comedy-drama, The Altar of Friendship, at the Criterion.

You will be glad to learn that since my last epistle, announcing Sir Henry Irving's illness, I found him at his house recovering from this attack and full of eager expectation not only as to producing Sardou and Moreau's Dante drama at Drury Lane, but also to bringing it to your hospitable States in the Fall.

GAWAIN.

London, April 18.

The many Easter shows put forward this year have all done well, doubtless because the Clerk of the Weather turned on a terribly cold snap, which not only prevented many holiday-makers from going out of town, but also continued all the week.

Barring Ellen Terry's production of Ibsen's fifty-year-old play, The Vikings, on starting her season at the Imperial on Wednesday night, and a strange comic and melodramatic suburban mixture described as "a comedy play" and entitled A World of Women, we had nothing new in the theatres. Nor was there anything particularly novel in the music halls barring three promising songs vouchsafed by Dan Leno at the London Pavilion, and one also promising ditty given by Citizen R. G. Knowles at the Oxford and the Tivoli.

Happy Fanny Fields also put in a new comic contribution at those two halls, and that bonnie lassie, Marie George, made her variety début at the Palace Theatre, going in for chief vocal item her own, "I Don't Want to Be a Lady," which Maurice Jones M. Glover proposed for that to disturb in the late Henry Lane production.

These and other clever American vaudevillians have gone very strong in the London halls this week, while several of the best available American artists now in this city had a jolly time at the grand supper given by the Eccentric Club at the handsome Prince's Galleries on Thursday night with Sir Charles Wyndham in the chair. Knight Wyndham made an excellent speech in his best humorous manner.

The eleventh subscription now constitution quite sub-subscriptions, A World of Women, was by T. A. Seddon-more and was produced at the Grand Theatre, Fulham.

In spite of its pitiless incongruities and its frequent reminiscences of such old-time pieces as The Youth Who Never Saw a Woman, An Adventure in Rhine, Pygmalion and Galatea, and such pieces, it was really a highly interesting and diffusedly amusing mixture, and will, I make no doubt, prosper well in the suburban and provincial playhouses.

The event of the week—and, as I have hallucinated, almost the only event of the week—was of course the enchanting Ellen Terry's adventurous Ibsenic venture, The Vikings. So strong a favorite is Ellen that on the first night Mrs. Langtry's lovely Imperial Theatre was crammed by a most distinguished audience, including many of the best of your ever welcome citizens now staying in this mighty metropolis. Miss Terry received a magnificent reception on making her first entrance as an Amazonian kind of Vikingess (as one may say), who is, as Shakespeare says in Hamlet, "armed at point, exactly cap-à-pie."

As time goes on, the Vikingess, Hiordis by name, discovers that the man who was supposed to have slain a big Polar bear, which she seems to have kept in her bedside, in order to win her for his bride, didn't do it, but that the deed was done for her new husband, Gunnar, by a stalwart Viking named Sigurd the Strong, who did it to oblige his somewhat timorous friend and afterward took to wife the gentle Dagny.

On learning the truth of the bear-slaying affair, etc. (you'll notice that I say "etc." because other matters ensued), Hiordis got real mad and after arranging a few murders and things essays to lure Sigurd on to "squeeve" her husband, Gunnar and to carry her off. Sigurd being dubious (quite unlike an Ibsen husband) of being faithful to his wife, objects to this, whereupon Hiordis, who has prepared some deadly arrows for her enemies, shoots one into Sigurd and would fain slay herself in order to follow him to the other world.

On the moribund Sigurd, however, pointing out that she cannot travel thitherward with him, as he has become a Christian and she hasn't, she leaves him to die and leaps into a convenient place of ocean and so ends this play, which although containing many Ibsenic strangenesses, is yet stronger and in some senses more sensible than any drama of the strange Norwegian's later strange method.

Ellen Terry, although naturally too gentle and suave in manner for this Lady Macbeth-like character, scored heavily and was admirably aided by the statuesque Oscar Asche as Sigurd the Strong and by Holman Clark as another warrior who "goes a Viking," as they say in the play, just as one might say "I am going a-hiking," forsooth. Ellen's generally clever if mostly faddish son, Gordon Craig, played some fantastic but doubtless well meant tricks with the staging and the lighting. Ellen's next venture will be Much Ado About Nothing.

Sir Henry Irving, whose heavy preparations for his great Dante production at Drury Lane I have this moment sampled (just before mailing), tells me that he has decided to choose the 30th for the date of that production.

Next week I propose to give you a full, true and particular account of these high jinks.

GAWAIN.

MISS KAUSER'S BUSY PLAY AGENCY.

Alice Kauser has returned to New York from an extended Western trip. The outlook for next season, she reports, is remarkably promising. During her tour she completed arrangements for the sale of several metropolitan successes as well as for two or three new plays. She also booked scores of orders for stock plays for the summer season. Three plays destined for New York productions next season have been sold by Miss Kauser recently.

Last year Miss Kauser organized a department in her office through which the majority of the principal metropolitan successes could be secured. This branch of her business has grown rapidly. The following plays have been placed through her agency for the United States: A Bachelor's Romance, The Cardinal, The Greatest Thing in the World, Eben Holden, The Mummy and the Humming Bird, Tess of the D'Urbervilles, The Unwelcome Mrs. Hatch, Magda, Zaza, Francesca da Rimini, The Girl and the Judge, and many others.

"I still have on my list a melodramatic success and two or three high-class productions," said Miss Kauser on Monday. "To the Neill-Frawley company I have sold the Australian rights for Arizona, Beside the Bonnie Brier Bush, Miss Hobbs, and When Knighthood Was in Flower. Arrangements have been completed by which a number of the plays most coveted by stock managers have been released. A list of these is now being prepared."

DEFENDING HER HONOR PRODUCED.

Defending Her Honor, a four-act melodrama by Arda Lacroix, dealing with modern life and conditions in Manhattan, was presented at the Lyric Theatre, Hoboken, N. J., on April 16-18, to large business. The scenic effects were well arranged and the cast was very competent. The action of the piece centers around the effort of Nellie Gray, a village belle, in defending the honor of her mother, "the victim of a villainous greed for money," as the programme graphically characterizes it. From the village home of the Grays the scenes are carried to Manhattan, where a tenement room in Hell's Kitchen, an East Side sweatshop, six-foot bluecoats and other conventionalities supply color and atmosphere. Mabel Florence, as the heroine Nellie Gray, enacted the part feelingly, and good bits of character work were done by Beaumne Willis as Nancy Lee, J. K. Hutchinson as Tom Bradley, Charles L. Newton as Philosophy Jack, and John S. Marole as Squire Hawkes. Frederick Spencer as Dan Burly, ex-patrolman and "hawkshaw," supplied some of the laughs, with Norman Peel as Sam Perkins, village constable. Doris Ashton as Martha Gray, Master John Gough as Little Jim, Harry Sedley as Nicholas Hawks, Frank Buckley as Andy Brown, James McAvoy as Larry Dooley, Jedlah Shaw as Mr. Gump, William Goddard, Harold Williams and W. H. Clendenen as "three of the finest," completed the cast.

THE WOMEN'S PRESS CLUB.

At a meeting of the Women's Press Club in the Myrtle Room of the Waldorf-Astoria on Saturday afternoon, Rev. Phebe Hanaford presided. Madame Von Klenner was chairman of the programme and Mrs. Elizabeth Curtis Brenton was the guest of honor. A scholarly address on the universality of music was delivered by Madame Von Klenner. Mrs. Amy Grant read "Bergliot," by Björnsterne Björnsen, with musical accompaniment by Bruno Huhn. A group of songs by Homer Norris were delightfully sung by Katherine Somers Bonn. Mrs. Emma Moffatt Tyng read a clever paper on Wagner's Trilogy of Soul-Dramas. The chairman then introduced Mr. Rosenfeld, who spoke on "The Dramatist's Point of View." He said in being called upon to speak on such a subject it must be granted in the first place that he was a dramatist, and secondly that he had a point of view. After joking the women for placing him last on the programme just before the time to serve tea and telling several amusing incidents of his early playwriting days, he touched briefly upon the subject of a national theatre, which he advocated.

BLYTHE DRAMATIC SCHOOL RAIDED.

As Carnegie Lyceum on last Friday afternoon the students of the Blythe Dramatic School appeared in their first public matinee performance of the season. The audience completely filled the little playhouse, the plaudits were frequent and in most instances were well deserved, and the performance moved spiritedly from beginning to end.

The programme of the afternoon was pleasingly diversified, the scenes presented ranging from old comedy to modern melodrama. The farcical scene from The School for Scandal, which opened the performance, was capitally played by Mamie Merrill as Lady Teazle, Bert Finch as Sir Peter, John Manley as Joseph Surface, Charles Gallagher as Charles, and R. Hollis-Stone as the servant. Mr. Manley was particularly successful in his impersonation, being easy and graceful in bearing and dignified in speech and manner. Mr. Finch and Mr. Gallagher erred only in being at times a bit too hasty. Miss Merrill acted skillfully and with just the touch of artificiality that the old comedies demand.

A new one-act sketch by Carrie V. Schmidlapp, entitled Jerry, was next presented. The scene is the interior of a shanty in Dodge City, Kan., and the time, presumably, is about fifteen years ago when Dodge prided itself on its wickedness. Jerry is a frontier girl of the frontier stage type. She loves Lawson, the sheriff. Jerry's brother, Bar Hasbo, has killed a man and Lawson has offered a reward for his capture. Lawson, not knowing the relationship between Jerry and Bar, is tricked by the girl and the murderer escapes. Learning the truth, Lawson forgives Jerry and begs her successfully to become his wife. The story of the play is clearly and forcibly told and the characters are well drawn. There are errors in local color now and again, but in its entirety Jerry is more nearly true to life than are the majority of border dramas.

Gertrude Beaumont played the heroine with fine vigor, spirit and genuine sentiment. She was a very attractive figure, in an impossibly picturesque costume, and her impersonation won great applause. Mr. Manley as Lawson again displayed admirable talents and excellent training. Bert Finch as Bar did a very praiseworthy bit of strong emotional work in a scene in which he began to be allowed to overact. Altogether the little play was exceedingly well presented.

A sweet version of Sir Charles Young's drama, For Her Child's Sake, was the next offering, and it proved to be rather tedious. The old-fashioned sentimentality seemed maudlin to modern ears. The young players did earnest work, however, and the impersonations of several of them were very creditable indeed. The cast included Elsie Schauff, Lucy Spencer, Mr. Manley, Mr. Finch, and Mr. Gallagher.

In the next play, entitled His Japanese Teacher, Lucy Spencer came forward as an actress-dramatist. The little sketch, which was presented for the first time, is of a type that during the past ten years has come to be conventional. The scene is the interior of a Japanese house in which lives Jack Mortimer, a young American. He receives a lesson in Japanese from Kitchimetsu San, a girl above the geisha class. Jack has a temporary struggle between love for the girl and thought of his race, and at the last surrenders to love and asks his teacher to marry him. The tale is rather crudely and abruptly told, and at best it is so well worn that it is hardly worth the telling. Miss Spencer acted the principal role very daintily and charmingly and in appearance she was most attractive. Mr. Gallagher was fairly acceptable as Jack, and R. Hollis-Stone played the small role of Teddy Herbert naturally. The mounting of the play was accurate and very pretty.

The performance closed with a presentation of Jerome K. Jerome's familiar play, Sunset, which was capably acted by the students who had appeared in the principal roles in the earlier plays.

THE EDMUND RUSSELL MATINEES.

The special matinee performances of Hamlet to be given by Edmund Russell, the reader and lecturer, will take place at Wallack's Theatre this (Tuesday) afternoon and on the afternoon of Friday, May 1. If the venture is successful the matinees will be continued throughout May and June. Mr. Russell has personally directed the rehearsals, which have been in progress for several weeks, and he will be assisted in the stage management by Frank Reinau, late of the Court Theatre, London.

It is promised that the costuming will be unusually handsome. Many of the dresses have been made of stuffs purchased by Mr. Russell during his travels in Europe and the Orient. Mr. Russell's own costumes and arms were made in Paris. Handsome stage settings are also promised.

The company that will support Mr. Russell consists of William Hestetine, Edwin Varrey, Guy Bates Post, Frank McEntee, Oswald Derrick, J. H. Wilmot, J. M. Byrnes, F. K. Warren, Henry Norton, G. H. Darling, W. J. Harley, J. G. McDonald, Henry Dickerson, Lemuel E. C. Josephs, Edward S. Brigham, H. F. Hadley, Louise Morewin, Jane Schenck, and Doris Mitchell.

AT THE LEAGUE.

Mrs. Edwin Knowles, "Aunt Louisa" Eldridge, Mrs. Gerard Bancker, and Mrs. Ida Wells received at the social meeting of the Professional Woman's League yesterday afternoon. Cora Williams, hostess of the day, also greeted the guests in the lower hall. Mrs. Knowles said the women felt so badly about not having a programme on social days that one had been provided for their entertainment, and introduced Evangeline Curry, soprano, and Alyce B. Nellson, whistler. Their first number was a duet, "Sing On," that was well received. For an encore Miss Nellson whistled the Intermezzo, Cavalleria Rusticana. Miss Nellson's sympathetic style gives promise of future success. Florence Robertson-James recited with fine dramatic effect "Jamie" and "Keep a-Going." Jerome Phillips, a boy violinist, also appeared on the programme, accompanied by Mrs. Louis Green. A fine array of talent will entertain the club on literary day, May 4, under the direction of Madame Lotta Harkness.

COMPANIES CLOSING.

After playing forty-two weeks without losing a single performance, Quinteus A. Wall's Minstrels will close at Elmira May 22.

Arizona closed at Hazleton, Va., April 18.

The Davidson Stock company will close its season May 16 at Paterson, N. J.

Chicago Stock company, at Lancaster, Ohio, on April 18.

The Harcourt Comedy company close its season April 25 at Bangor, Me.

The Ollie Hanford Stock company, under the management of Carl Brehm, closed a thirty-five week season on April 25 and will reopen on Aug. 17 at Scranton, Pa. Mr. Brehm is at present in New York arranging for next season's repertoire.

Murray and Mack's A Night on Broadway closed a season of thirty-five weeks at Chicago on April 18.

Finnigan's Ball will close a season of forty weeks on May 9.

Williard Simms' Pickings from Puck will close a season of forty-five weeks on May 30.

The Fatal Wedding at Lawrence, Mass., May 2.

A Millionaire Tramp company (Western) will close on May 3 at Appleton, Wis.

Butterfield and Bromilow's Man to Man company will close a season of thirty-six weeks on May 2 and will open early in August with an entirely new production, featuring Whitman and Davis.

Wood and Ward's Two Merry Tramps company will close a very successful season of thirty-eight weeks on May 2 at Muskegon, Mich.

Alden Benedict's Thelma company No. 1 will close a season of thirty weeks on May 1.

HARRIGAN AT MURRAY HILL.

Arrangements were completed last week by which Edward Harrigan, beloved by all New York playgoers, will appear all of next season at the Murray Hill Theatre, in his own plays, under the management of Liebler and Company. Negotiations between Henry V. Donnelly, the lessee and manager of the theatre, and Liebler and Company had been under way for a fortnight, but so quietly had they been conducted that the news came as a very great surprise to everyone in the theatrical world.

For five seasons the Henry V. Donnelly Stock Company has played at the Murray Hill with large financial success, due to the admirable management of Mr. Donnelly and the unvarying excellence of the company. While there has been no falling off in patronage, Mr. Donnelly concluded recently that he could not keep up the present standard through another season owing to the fact that he has practically exhausted the supply of plays of a high order that may be obtained for production in a low-price theatre. Therefore he has let the playhouse, and it is possible that he will send his company on tour next season. Mr. Donnelly himself will continue as manager of the theatre under the new arrangement.

Mr. Harrigan has appeared but rarely in New York during the past ten years, and a new playgoing public has arisen since he made his marvellous successes in his comedies of metropolitan life. He will make his first appearance at the Murray Hill in September in a new play of his own writing, entitled Under Cover. It is expected that the piece will run through the season. If it does not another play of Mr. Harrigan's will be produced. The work of organizing the supporting company is now in progress, and an effort is being made to gather together as many of Mr. Harrigan's old-time associates as possible.

During the Summer the theatre will be entirely redecorated and fitted up as handsomely as any of the Broadway playhouses. The prices of admission will be the same as those charged at other first-class theatres. Eight performances will be given each week.

FUND HOME BENEFIT IN BOSTON.

The benefit performance at the Hollis Street Theatre, in Boston, on April 28, in aid of the Actors' Fund Home, was a brilliant success artistically, and the sum of $2,500 was realized for the splendid charity. The entertainment was under the direction of Charles J. Rich. Although the programme was long the stage-management was so excellent that the performance was perfect in every detail and was not drawn out to a tiresome length.

The chief features of the afternoon were two one-act plays by E. H. Sothern, entitled Never Trouble Trouble Till Trouble Troubles You—in which Margaret Illington appeared—and Maeterlinck, a dramatization of Robert Louis Stevenson's short story—in which Mr. Sothern himself appeared in the title-role. A Luncheon at Nick's was the important comedy offering of the afternoon, and it was capitally played by Cecilia Loftus, Henry J. Carvill, and John Findlay.

The individual players and singers who appeared in recitations and songs were Mrs. Langtry, Fay Templeton, Phebe Coyne, Robert E. Mantell, Lelia McIntyre and John Hyams, Olive Celeste Moore, William Norris, Gertrude MacKenzie, Viola Gillette, William C. Weeden, Queenie Vassar, and Eva Gardner.

ACTORS' HOME DEDICATION DAY.

The secretary of the Actors' Fund has sent the following notice to the manager of every theatrical company in and near New York:

The anniversary of the opening of the Actors' Fund Home on Staten Island occurs on Friday, May 8. On that date last year the Home was formally opened by Joseph Jefferson, before the actors, their friends and the public to the number of five thousand. The officers of the Actors' Fund propose to celebrate this day by inviting the members of the profession and their friends to the building and grounds, and arrangements to make that day an annual event. Daniel Frohman, acting president of the Fund; Antonio Pastor, second vice-president, and all officers and trustees of the Fund will be present. All the companies not far in and around New York will be invited and some prominent persons will make short addresses.

The best way to reach the Home is by way of the Staten Island Ferry to St. George, then the train to West New Brighton, then the trolley as far as Brooks Avenue, then five minutes' walk to the Home.

HIS FRIEND THE LIAR PRODUCED.

Ashley Miller's three-act farce, His Friend the Liar, was first performed at Chicago on March 29, being presented by the Players' Stock Company at the Bush Temple of Music. Chicago critics spoke highly of the piece, declaring that it possesses both brightness and action to a marked degree. The cast was as follows: Colonel Dare, John Dale Murphy; William G. Raff; H. C. Long; Dick Dare, Ashley Miller; Sally Crews, Howard C. Hickman; Quiet N. Bright, John L. Gleason; Timothy Tipp, J. Edwin Brown; boy, Eddie Hodges; Grace Wynne, Grace Buslo; Prudence Wise, Ethel Browning; Eunice Dare, Aileen May; Alice, Edna Summerfield; Sue, Anna Jerome.

JAMES K. HACKETT'S PLANS.

James K. Hackett announced last week that he will cease to play the role of Stephen Brice in The Crisis at the close of his present tour and that next season he will appear in a play by Victor Mapes that has not yet been named. With this play he will open the new Globe Theatre in Boston, which is under the management of Weber and Fields, and later he will bring the production to the Manhattan Theatre. Mr. Hackett will continue to present Isabel Irving in The Crisis, he will bring forward William H. Thompson in a new play, and he will have several other companies on the road.

MAXINE ELLIOTT'S PLANS.

Maxine Elliott will retire from the N. C. Goodwin and Maxine Elliott company at Cleveland, May 9, and return to New York. The company will continue its tour to the coast, closing at Seattle, Wash., July 11. Miss Elliott will spend a couple of weeks at her home on West End Avenue previous to her departure for Europe. England and France will be visited, and in the Summer, having accepted an invitation of Emperor William III of Germany, she will go for a cruise in the Baltic on the Imperial yacht, *Hohenzollern*, as the guest of the Kaiser and Kaiserine. She will star next season under the direction of Charles B. Dillingham.

THE TRANT FAGAN RECITAL.

W. Trant Fagan, a young English actor, gave a recital of Othello at Mrs. Osborn's Playhouse on Thursday afternoon, and despite the discouragement of a small audience and numerous interrupting noises, attained a certain degree of success. His manner of distinguishing the different characters impersonated by voice and action was well carried out, though at times his enunciation was not distinct. In the main, however, his work was pleasing and with the accessions of scenery, costume and a supporting company he would no doubt be able to give an acceptable performance of the role.

THEATRE SUES STUDENTS.

A civil action has been brought against twenty-two students of the St. Lawrence University for creating a disturbance recently at a play at the Opera House at Canton, N. Y. The students state that they gave applause where applause was due and condemnation where condemnation was due, and declare that they will fight the case.

THEATRES AND MUSIC HALLS.

Keith's Union Square.

Culver's Cycle Loop and Eva Williams and Joe Tucker remain for a second week. The bill also includes Willis Cloud and Louis Gardner in The Rockville and the Cop, George M. Thatcher, Bill F. Reynard, ventriloquist; Lole Cotton, rapid roller; Empire County Four, the Whirlwind Trapezists; Three Livingstons, Two Rockwells, Th Fremonts, Three Livingstons, Two Rockwells, Allen Wightman, Dorothy Walters, Gillihan and Murray, Hodgdon and Lamb, Fred Watson, and the vitagraph.

Tony Pastor's.

The Illinois Sisters, who are creating quite a sensation in vaudeville, head the bill in this favorite, Mrs. Delaney. Others are Carleton and Terry, Johnson and Burke, Gleason, Baird and Emerson, Fred A. Stone, Mowbray and Hall, Lavere Trio, Wagner and Lassen, George B. Dixon and Al. Reeves, Cronin and Richards, Leon and Bertie Allen, the Gagnoux, Dell and Burden, and the vitagraph.

Proctor's Twenty-third Street.

George Felix and Lydia Barry in The Doings of Johnny Jones; George Gardner and Pearl Maddern, and Spencer, the mad juggler, head a bill including the Talmadge Miss Morton, Hal Merritt, Mr. and Mrs. Rosemilne, Baldwin, Smith and White, Cooper and Schmidt, Mabel De Lon, the Three Rosalins, and the kalatechnoscope.

Proctor's Fifth Avenue.

The Cherry Pickers is this week's offering of the stock company, with Blanche Bolgmann and William Brunwell in the leading roles. Others in the cast are Paul McAllister, Hal Allen, George H. Bryant, Duncan Harris, Charles M. Seay, H. D. Hawley, Coyne Mayer, Rosalie Lorraine, Anna Stewart, Georgie Bantes and others. Anna Caldwell, Cherry and Bates, Bennett and O'Brien, Rosalie Bonner and the kalatechnoscope are in the olio.

Proctor's 125th Street.

Another week of vaudeville is encouraged at this house instead of the usual stock production. James J. Corbett heads a list that embraces Mr. and Mrs. Gene Hughes in A Matrimonial Skirmish, who are a special feature; Madden, Fitzsimmons and Madden, Hines and Burton, Al. Reeves's gymnastic terriers, Belle Hathaway's monkeys, Manfred Thor, Gorman and West, the Great Sutton, the kalatechnoscope and others.

Circle.

The Orpheum Show is this week's attraction. The roster includes McIntyre and Heath in their new act, Mr. Lemmonhasbeen; Nat M. Wills, Madame Cottrus and Nick Long in The Critic and the Lady, Mignonette Kokin, Galetti's monkey actors, Rawson and June, Meinzi Trio, and the vitagraph.

Hurtig and Seamon's.

The programme includes Frederick Hallen and Hollis Fuller, Sugar Midgely and Gertie Carlisle, Bailey and Madison, the Three Lelliottis, Fresno Brothers, Dick and Allen McAvoy, Kathlyn Franklin, Parker's dogs, and as an extra attraction Alexius, billed as "Europe's Sensational Cycle Wonder."

THE BURLESQUE HOUSES.

Dewey.—Rice and Barton's Extravaganza company holds the boards this week.

Miner's Bowery.—Fred Irwin's Big Show is the attraction.

London.—The Merry Maidens make merry this week.

Olympic.—The European Sensation is stirring things up at this house.

Miner's Eighth Avenue.—The programme is furnished by Weber's Parisian Widows.

LAST WEEK'S BILLS.

Keith's Union Square.—There is a big fortune in store for the man who can invent a "Loop the Loop" device for use on the stage that will not be surrounded with the hocus-pocus of the professional magician. When an audience is confronted with the mysterious black backing and the blinding electric lights thrown into their eyes, suspicion is bound to creep in, and everybody that has the bump of inquisitiveness even slightly developed begins to wonder how the trick is done. The latest thing in the "loop" line was shown here last week. It is called Culver's Bicycle Sensation. When the curtain rises two circular frames are shown. They are made of wooden slats, fastened to an iron framework, about twenty feet in diameter. The stage is draped in black, and a triangular frame, illuminated with several incandescent lights, stands immediately before the apparatus. In front of the large hoops is a small flat track, on which are two little mechanical figures, that are supposed to move in conjunction with the man who actually ride on the loop, giving the audience an idea of the relative rates of speed at which the riders are moving. This matter was fully explained by the manager of the act, who declared that there was no trickery used. He then introduced Tom Butler and Frank Caldwell, who mounted bicycles placed within the two loops. They began to pedal, and the big loops revolved in an opposite direction, like the wheel in a squirrel's cage. The pace got faster and faster, and the men worked away until three miles had been covered, and as one of the men had worked harder than the other he was declared the winner. During this race the two men remained at the bottoms of the loops, just as the squirrel does when he is taking his exercise. After a short rest they began a race around the loops. The big wheels continued to revolve in an opposite direction to that in which the bicycles were moving, and the riders spun round and round with great speed, making sixteen or seventeen complete circuits. The curtain was dropped quickly as they made the last turn, but both men made their appearance a few moments later and bowed their acknowledgments with the manager. This is by far the best act of the kind so far shown here, and it aroused the enthusiasm of the audience to a high pitch. The inventor has shown great skill in the construction of his apparatus, and the act is certain to cause a sensation wherever it is shown. Eva Williams and Joe Tucker appeared in their pretty sketch, Driftwood, and of course made an emphatic hit. The admirable act of Miss Williams is shown to peculiar advantage in this sketch, and she made a complete conquest of every man, woman and child in the house. Mr. Tucker is equally good in his own line of work. The Misses Kate, Clara and Pearl, served lavishly in their very entertaining act. Mr. Morton was clever, of course, but charming little Clara stole her play absolutely at the beginning and later on made an individual hit by her display of "Hiawatha" and "That's What the Matter All Day." Pearl is developing and will be a comedienne one day. Kate is as lively on the foot as either of the youngsters, and all three entered on their act with an enthusiasm that was refreshing. Edward B. Favor and Edith Sinclair were quite successful with their sketch, Count's Agent, in which Mr. Favor does some very good work. His song, "Can't He Take My Word?" was repeated encore. Hal Godfrey and company presented a new act, called A Very Bad Boy. It concerns a husband and wife who are not on speaking terms, and who have resolved upon a separation. Everything is coming to him with them. The sufficient cue is given to understand that the husband will bring the boy up as a sport and that the wife is equally determined that he shall be a model. The wife has engaged a tutor for the boy, and the tutor is exhibited by the husband for the nephew. The tutor is a youth modeled on the lines of The Private Secretary, and the resultant complications are very amusing. Mr. Godfrey is a comedian of peculiar methods and his efforts at funmaking were quite successful. He did an eccentric dance that had some new steps and evoked many laughs with his droll actions. His assistants, whose names were not given, were very good indeed, and helped materially in making the sketch a hit. Cross and Conrad, as "The Quiet Burglars," amused with their contortions. Willis Hale and Frances Conroy rolled through with much dexterity. John Healey attracted a good deal of fun out of his book of jokes. Lottie, a pretty, graceful woman, did some extraordinary work as a contortionist, with an easy and graceful style altogether admirable. Her shoulder joints are as flexible as india rubber, and she made the audience sit up and take notice when she threw them out of joint and in again without a struggle. Funny turns by Conroy and McDonald, Murphy and Slater, Farnum Brothers, La Vine-Cameron Trio, Gilbert Savoy, Marion and Dean, and some good juggling by Emma Connelly, together with the vitagraph views, made up the bill.

Tony Pastor's.—The Four Musical Cuttys are always welcome, and their neat, refined and pleasing specialty brought down the house as usual. Prevost and Prevost attracted a great deal of fun out of their Turkish bath act. Jess Deady, with his excellent line of new parodies, enjoyed numerous recalls. Mr. and Mrs. Stutchfield were seen in their very fetching singing act for the last time in New York prior to their departure for Johannesburg, South Africa. They will carry with them to the land of the Boers the recollection of a good, old-fashioned New York send-off, which gave assurance of a warm welcome whenever they care to return. They are hard workers and certainly deserve the success they have won. Tom Moore made a hit with his coon songs, "I'm a Jonah Man" being approved most emphatically. Edward and Josie Hynes won laughs with their skit, Playmates. Bell and Oliver, Robbins and Tremaine, Letto and Delia, Darrel Brothers, the views of foreign lands and the vitagraph were also much enjoyed. Roberts, Hayes and Roberts were an extra attraction, and of course kept the house in great humor throughout their act. The Infant, which is one of the most laughable sketches in vaudeville.

Proctor's Twenty-third Street.—Jessie Mae Hall and James A. Kiernan made their New York debut in vaudeville, heading the bill in a musical skit called The Opening Night, written expressly for them by Al. Trahern. The scene is laid in a furnished room in New York city. The characters are a young actor and his wife, who are nervously anticipating the opening night of a new play in which they are to star. They are doing "light housekeeping," and as it is meal time they proceed to make coffee and fry eggs on an oil stove. Their frugal meal is interrupted by the entrance of the milkman, the shoemaker by the entrance of the milkman, the shoemaker and the baker, who demand payment of their bills. The tradesmen are sent away with promises and the pair proceed to rehearse part of the new comedy in which they are to appear. They begin to quarrel, and as both have hot tempers they smash all the crockery in the room. The loss, which they can ill afford, brings them to their senses and they kiss and make up as the curtain falls. The plot is simply an excuse to introduce a number of amusing bits of business and some bright dialogue as well as a few songs, the whole making a very pleasing entertainment. Miss Hall is a very clever little comedienne and has plenty of magnetism as well as talent. She is very vivacious and keeps things moving all the time she is on the boards. Her singing voice is remarkably sweet and clear, and she won an encore for her rendition of "Comin' Thro' the Rye," which she sang very archly. Mr. Kiernan is a bright comed'an and made his points tell every time. His business of washing the dishes as he sang a topical song caused much hearty laughter. The minor characters were well done by J. G. Bramall, William A. Carroll, and Daniel Tuthill. The Musical Johnsons made a big hit with their xylophone playing. They are past masters of this instrument. Lorimer Johnstone and Caroline Frances Cooke, in George Totten Smith's sketch, All's Fair in Love, repeated the success they made at Keith's a few weeks ago. Ferguson and Mack were funny in their eccentric comedy act. Gorman and West, in A Special Meeting, won great favor. They go about their work in a quiet, unpretentious way that is none the less effective. There are a number of good laughs in their sketch. The Garrity Sisters did a fair soubrette turn. Litz's spaniels are a nice, clean, well trained lot of canines, and one of them did a remarkably high leap from a ladder. Cooper and Bailey, genuine "coons," have a method of their own for winning laughs, and as it is a very good one they were duly rewarded with applause. Harry Davenport and Milla Sotts, comedy duo; the Gagnoux, jugglers; Fox and Summers, and the kalatechnoscope rounded out the programme.

Proctor's Fifth Avenue.—A Social Highwayman, as produced here last week, stood out in favorable contrast with the offering of the week previous, and the members of the company showed their talents to much greater advantage. The play is strong and interesting throughout, and there are many opportunities for good acting. Hugh Ford must be credited with a decided hit in the part of Bobby, and William Bramwell was in good form as Jeffrey. Minnie Riley was a good Miss Ruth, which is right in her line, and Florence Reed made quite a hit as Blossom. Others who had parts of importance to the success of the piece and did well were Edward Favor, Edward Emery, Edward Lamb, Lucien Littlefield, Harry Lacey, Grace Filkins, Ethel Lorraine, Grace Filkins, Ethel Lorraine, Charlotte Dalmar, Cyril Scott, Lauren Gilbert, and the kalatechnoscope were also in the bill.

Proctor's 125th Street.—Frederic Bond was warmly greeted by his many admirers here last week when he appeared in the leading role in Quincy Ryan's comedy, A Modern Crusoe, which was fully reviewed in a recent issue of The Mirror. Bond and Howard Fenton as George Arnold were splendid in a and convincing and made a hit. Lillian Ly and contributed some clever work as Angelina, Eva Vincent as Mrs. Wood, Polly Rockwell as Lydia, and Cecelia Mayer as Mary, all did excellent work. Arthur Buchanan gave a good character study of Jim Fribsby, and Joe Aiken repeated his success as Tim Fribsby. Others who appeared were Ernest C. Jay, E. Dudley Hawley, Duncan Harris, Charles M. Seay, Al. Roberts, L. V. Cross, Julian Reed, William Callington, and Andrew Stapleton.

Circle.—Henry Lee was by far the best feature of a very entertaining bill. He was seen in his impersonations of "Great Men I Have Played," and presented accurate portraits of Leo XIII, Roosevelt, Cleveland, Shakespeare, Richard Mansfield, Kipling, and Generals Grant and Lee. Mr. Lee has changed his act considerably since he was last seen here. The stage is draped with uniform curtains, which part at the back while he is making his changes, which are done in full view of the audience in a dressing-room lined with white and brilliantly lighted. As soon as the character is ready to feel the audience the curtains are extinguished and the player is discovered in a characteristic pose in front of the curtains, which hide the dressing-room from view while Mr. Lee is delivering his lines. The illusion is decidedly pleasing and the rapidity with which Mr. Lee got in and out of his costumes and made the necessary changes in his make-up kept the interest of the audience at a high pitch during the entire act. The impersonations, it is unnecessary to say, were very clever and the selection for each character carefully chosen and splendidly delivered. The Cruiser impersonation was one of the best, and the dry remarks of the old Tammany chief were greeted with peals of laughter. Mr. Lee was warmly greeted after his long absence, and his welcome was hearty in the extreme. Schavet, the dancer, made her only New York appearance prior to her departure for Germany. She did two dances, the first a regulation skirt dance and the second a genuine Spanish affair, in which she had the assistance of a real Spaniard. The act lasted only about seven minutes, but it was very good indeed. Schavet is as full of vim and energy as she was when she made her first New York success some years ago, before she went to Europe and danced before the Kaiser by special command. Ike Rose, who is Schavet's husband, was on hand at every performance and regaled his friends with wonderful tales of his travels in Europe. The one and only James J. Morton scored an unusually big hit, even for this king of fun-makers. He was in great humor and was if possible more foolish than ever, which means that his auditors had a better laugh than they have enjoyed in a very long time. There is not a performer on the "give-out shelf" that can be compared to Morton: he is a class all by himself and is originality personified. Will F. Denny sang "Can't He Take My Word," "It Was Only a Dream," "Don't Apologize," and other songs in his effervescently amusing way. He was recalled repeatedly and had to sing until he was tired out. Mr. Denny makes a careful study of effects and manages to convey the full meaning of every line to the audience. Lonzo Thurber and her "bogie boys" scored heavily with a number of coon songs. The act made a good impression and called forth considerable applause. The Ouri Family presented their juggling specialty with much success. The Adonis Trio were well received and their comedy work won many laughs. The three Westons must also be credited with a hit. They are improving all the time. The Chamberlains were seen in their very interesting lasso act, which made a hit. The vitagraph closed the entertainment with some very interesting views. Business last week was splendid, which shows that Mr. Williams' efforts at giving the upper West Side first-class vaudeville bills are meeting with decided approval.

Hurtig and Seamon's.—James F. Dolan and Ida Lenhart were the headliners. They again made a successful offering of the amusing sketch, Taking Chances, and firmly established a reputation for clever work that will always insure them a welcome at this house. Truly Shattuck sang in a pleasing manner but was not inclined to favor with more than the regulation number, although she received plenty of encouragement. Grant and Grant scored a decided hit with their songs and dances. The wind-up of their turn is a big winner and the audience was still asking them to come back and dance some more after the curtain had been raised on the next act. The Milnore Sisters were very successful with The Adventures of Bridget McGuire. Kate Milnore had her usual confidential talk to the audience, and her funny jumble of words and syllables provoked much laughter. Joe Maxwell and his quartette of firemen were in fine form and their singing met with marked approval. Mr. and Mrs. Harry Thorne and company had an especially appropriate offering for the Harlemites, who seemed to greatly enjoy seeing others have troubles in An Uptown Flat. Carlton and Terre, with good singing and comedy work; the Parros Brothers, head to head balancers, and the vitagraph filled out the bill.

The Burlesque Houses.

Dewey.—The Parisian Widows drew large and well pleased audiences last week. The Smart Set opened the bill, introducing the entire company in a merry mixture of songs, dances and jests. Clifford and Harvey, Nelson and Milledge, Jordan and Welch, Bert Leslie, and Charles Falke made up a good olio. The pictures used for the illustrated songs were unusually large and good. Lonsomehurst, a jolly travesty, closed the performance.

Miner's Bowery.—Harry Williams, Jr.'s Imperials succeeded in winning plenty of applause. Hits were made by Randall and Perry, Etta Victoria, Andey Amman and others.

London.—Harry Bryant's Burlesquers, a company that has many admirers in this city, drew well. Matt Kennedy, Van Loer and Duke, Lawson and Namon, and the Imperial Japanese Troupe were prominent in the olio.

Olympic.—Weber's Dainty Duchess held court here last week and her followers approved the entertainment.

Miner's Eighth Avenue.—The Brigadiers Burlesquers pleased the West Siders immensely. Pat Reilly was an extra attraction.

CIRCUS TO BE TAXED.

The County Commissioners of the county in which Topeka, Kan., is situated have decided to levy a tax on the Sells and Downs Circus, which has Winter quarters in Topeka. The board will assess the circus as personal property and the sum the owners will have to pay will be in the neighborhood of $1,000.

A GOOD SNAPSHOT.

Above is a snapshot of Sheep two days after shearing, taken by Al. Lawson, made by the Kodol Photo Company, of St. Louis. The subscribers are reading Sheep Stories, and the round prize are on their farms because they are reading the story of the exit of Percy G. Williams from the Vaudeville Managers' Association. Lawson's smile is particularly expressive and Leslie's is of the sort that shows complete satisfaction.

IMPORTANT INJUNCTION GRANTED.

The Judges of the United States Circuit Court of Appeals last week handed down a decision of great interest to those in the moving picture business. The suit was brought by Thomas A. Edison against Sigmund Lubin for alleged infringement of copyright. Edison asked for an injunction to prevent further infringement by Lubin on a certain photograph of Kaiser William's yacht Meteor, taken when the vessel was launched. The film used by Edison's operator was 800 feet long and contained 4,500 pictures. A copy was made and sent to Washington and copyrighted. The copyright inscription was placed at the end of every film made from the original. The plaintiff claimed that Lubin took a portion of the film and made copies and sold them. It appears that Edison did not have each of the separate pictures copyrighted, but simply copyrighted the film as a series. The lower court decided that each picture should have been copyrighted, even though they were all joined together, and that the copyright notice should have been on each one of the 4,500 pictures. The Appellate Court reversed this decision and decided that the series was practically one picture, having been taken by one camera at one operation, and that Lubin, by reproducing even a part of the series, infringed on the copyright.

"LOOPER" FATALLY INJURED.

Homer Croutsen, a bicyclist connected with the Forepaugh and Sells Brothers' Circus, was fatally hurt by a fall on Saturday morning at St. Louis, while rehearsing the feat known as "looping the loop." Croutsen was engaged as an understudy for the cyclist who usually does the trick, and he had managed it successfully on several occasions, but had never done it in public. Several circus hands were watching him on Saturday morning, and they were horrified to see him fall when his wheel had gone about ten feet beyond the centre of the top of the loop. Croutsen fell directly on his head and his skull was crushed in. He wore a heavily padded leather helmet, but it afforded him little protection from injury. He was taken to St. Mary's Infirmary, where the physicians declared he was in a serious condition. Croutsen is about thirty years old and makes his home in New York.

BENEFIT AT KEITH'S.

B. F. Keith's Union Square Theatre is seldom open on Sunday night, and then only for benefits for the most worthy charities. On last Sunday evening an affair of this kind was held, and the receipts, which were very large, were turned over to the New York Home for Crippled Children. A fine vaudeville bill was presented, the volunteers including James Thornton, Amelia Summerville, Bellman and Moore, Monte Carlo Quartette, James J. Morton, Lotta Gladstone, Irving Jones, Conroy and McDonald, Charlotte George, Adamini and Taylor, Cliff Gordon, and Lola Cotton.

OLD CLOWN TO RETIRE.

John Lowlow, the veteran clown, who has spent forty-seven years before the public as a fun-maker, has decided to retire. He is the last of the old-time talking clowns, whose quips were as useful as their antics in keeping an audience of yokels in a roar. Mr. Lowlow started with the Robinson Circus and remained with it throughout his career. He was very popular in the South and his coming was as eagerly looked forward to as that of the circus itself. Mr. Lowlow has a fine home on Archer Avenue in Cincinnati, and will settle down there for the rest of his life.

CIRCUS TAKES TO THE ROAD.

The Barnum and Bailey Circus finished a most successful New York season and after the performance on Saturday night the entire outfit was transported to Brooklyn, where the regular road season opened yesterday afternoon to an immense audience. On Friday afternoon the Cumming Congress of Indians visited the circus at the invitation of Mr. Bailey. A number of the Indians have relatives who are with Buffalo Bill's Wild West in England. On Thursday afternoon 1,000 children from the Episcopal Mission enjoyed the performance.

VAUDEVILLE AT THE PRESS CLUB.

There was a women's reception at the rooms of the New York Press Club, on Nassau Street, on Thursday evening last, that was well attended. A number of vaudeville artists appeared and furnished a pleasing entertainment. Those on the programme were Virginia Lovick, Katherine Scott, the Tollovico Boys, Greer Sisters, Archie Pooton, Saidee Vere Milne, Hellman, the magician; Florence Emery, Van Epps Brothers, Ella M. K. Knabe, the Two Pucks, the Pennells, and Maxwell and company.

AMERICANS IN LONDON.

The Easter programmes at the London music halls contain the names of several well-known American performers. Marie George, who made a decided hit in the Drury Lane pantomime, is now the star of the bill at the Palace, the hall in which so many American acts get a chance to show how good they are. George Fuller Golden is also among the headliners here, being next to Miss George in the billing. R. G. Knowles is making appearances nightly at two syndicate halls.

MENAGERIE LOST AT SEA.

The steamer Burmola, bound from Calcutta to Boston, met with a severe storm a few days before reaching port. Several large waves dashed over the deck and a small menagerie, consigned to William Bartels, an animal dealer of this city, was washed overboard. The animals were valued at $7,000 and included three elephants, two tigers, four leopards, twenty-six snakes, forty cranes and one hundred monkeys.

NEW MUSIC HALL IN NEW YORK.

A new music hall, to be called the Trocadero, located at 29ist Street and Amsterdam Avenue,

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ONE OF THE MOST FINISHED ARTISTS IN THAT RESPECTIVE LINE.

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Before closing I wish to state that you have my best and heartiest wishes for your success at the present and in the future.

Hoping your valuable paper may ever be for its efforts in my behalf, I beg to remain,

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Edward Doyle

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121 West 42d Street, New York.

A TIMELY TIP TO VAUDEVILLE MANAGERS.

The 3 Heltons

ALF, NELLIE and MASTER PERCY, will, at the termination of their engagement with W. B. Hankoville, appear in their beautiful little playlet,

THE CORPORAL'S BIRTHDAY

Written especially for them by Henry J. Yorkey. This delightful little sketch will be produced without regard to cost. The scenery now being painted by Joffries & Goodrich, of Chicago, will prove to be one of the handsomest sets ever seen in Vaudeville. Managers of first-class theatres only, wishing to play this attraction, address ALF HELTON, 202 E. 116th St., New York City. First open date May 25.

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The newly invented PHONO GHOST CABINET is the only apparatus in the world that projects YOUR VOICE, and life size moving picture on a screen, from life and in natural colors. Vaudeville on a screen is a NEW and big attraction. Every Manager should have one. Complete, $250, f. o. b. Address

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EMPIRE THEATRE, HOBOKEN, THIS WEEK.

J. K. Hutchinson AND Rolinda Bainbridge

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"HIS HEART'S DESIRE."

Barton and Ashley

Presenting CANAL BOAT SAL.

Tivoli Theatre, London. 8 weeks in conjunction with Canterbury & Paragon.

VAUDEVILLE. VAUDEVILLE.

W. W. PROSSER, Dramatic Author.

A Hit——To Wit:

A MERCENARY MISSIONARY

Melbourne, Australia, Feb. 21, 1903.

W. W. PROSSER, Columbus, O.

Last Saturday I produced A Mercenary Missionary and it was a laugh from start to finish. My role fits me like a glove and I have made the hit of my career in the part.

Gracie Emmett.

The new sketch, A Mercenary Missionary, played by Miss Gracie Emmett & Co. is by far the best of those she has presented. A Mercenary Missionary teems with amusing Americanisms, and in the leading character Miss Emmett is irresistibly funny. Indeed in broad farcical comedy we have seldom seen anything equal to, and nothing better than, her performance as the strong minded woman on a dollar mission.—*Melbourne Evening Sun.*

An excellent farcical comedy, entitled A Mercenary Missionary, was capably presented by Gracie Emmett and Co.—*Melbourne Argus*

Gracie Emmett appeared in a new and highly entertaining comedy entitled A Mercenary Missionary.—*Melbourne Age*

Other works by the above author: A Countess for Revenue Only for Gracie Emmett, Train Twenty Minutes Late for J. Norton and Mabel Binkly, The Land of Two Moons for Eckert and Berg.

New work in preparation for Gracie Emmett, Lillian Burkhart, Mr. and Mrs. William Robyns, The Smedley Sketch Club and other eminent players.

Address W. W. PROSSER, Mirror Correspondent, Columbus, O.

AMERICA'S BEST COMIC SINGER.

WILL F. DENNY

AN APPLAUSE HIT EVERYWHERE!

Now booking time for next season. This week, Orpheum, Brooklyn.

J. NORTON—BINKLY—MABEL

In TRAIN TWENTY MINUTES LATE.—(Copyrighted.)

A Vaudeville Musical Farce by W. W. PROSSER.

WE CARRY A FULL SET OF SCENERY FOR THIS ACT, made by P. Dod Ackerman.

Will negotiate with Managers for Farce Comedy, Equestrian or Vaudeville Companies, for season 1903 and 1904. Address Actors' Protective Union, 8 Union Square.

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THE GIRL WITH THE BOGEY BOYS.

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In their Operetta,

A JAPANESE COURTSHIP.

Almost an opera in itself. Address ALBERT SUTHERLAND

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STUART BARNES

HE SINGS AND TALKS.

MR. AND MRS. **ROBYNS**

Will have a 4-act Drama next season founded on their one-act playlet,
The Counsel for the Defense.

"HAPPY" FANNY FIELDS

Time all booked until 1906. Will visit America in July.

Tivoli and Oxford Music Hall, London, April 13 to May 30.

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THE LADY AND THE COWBOY.

In Vaudeville.

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IF YOU DO NOT KNOW WHERE YOU WILL STOP IN CHICAGO, HAVE YOUR MAIL ADDRESSED IN CARE OF OUR WESTERN BUREAU.

will be opened on May 4. Smoking will be permitted and refreshments will be served. Vaudeville performers furnish the entertainment.

A SUCCESSFUL AUTHOR.

W. W. Prosser, the MIRROR correspondent at Columbus, Ohio, has met with unusual success in his work in sketch-writing, and is now engaged on plays for several of the best-known people in vaudeville. Mr. Prosser recently received a letter from Gracie Emmett, who is now playing in Australia, to the effect that his sketch, A Mercenary Missionary, produced by her, has made a big laughing hit. Mr. Prosser also wrote A Countess for Revenue Only for Miss Emmett. Contract for Business Only for Miss Emmett, which is also a hit, judging by the complimentary notices given Miss Emmett in the Australian papers. Mr. Prosser is now engaged on a three-act comedy in which Miss Emmett will star on her return to this country. It will be completed during the coming Summer. He is also at work on one-act comedies for Lillian Burkhart, Mr. and Mrs. William Robyns, and the Smedley Sketch Club, all of which will keep him busy for some time.

NEW MUSIC HALL FOR NEW YORK.

Felix Isman, of Philadelphia, has purchased the Sherman apartments in West Forty-eighth Street near Seventh Avenue, and as soon as the leases of the tenants expire he will commence the erection of a music hall in which vaudeville, smoke and refreshments of various kinds will help to pass the time pleasantly for the patrons. The lease of the present occupants of the apartments run until next October, but an attempt will be made to buy them out, so that the house may be built and opened by next Winter. New York has not had a real music hall since Koster and Bial's passed out of existence, and if the venture is properly launched and conducted in an up-to-date manner there is no reason why it should not be a success. Mr. Isman is also the owner of the Parker House property, at Thirty-ninth Street and Broadway, on which he intends to build a theatre.

GEORGIA WELLES JOINS KEENAN.

Georgia Welles, the popular ingenue, will join Frank Keenan, and they will appear together in a sketch called The Actor and the Count. They have already booked a tour of the Orpheum circuit, opening on June 7 at San Francisco.

VAUDEVILLE AT THE HAYMARKET.

The Haymarket dance hall has been sold by Edward Corey, who will retire to private life. It is said that the interior will be remodeled by the new owners, who will open it in the Fall as a vaudeville theatre.

PREACHER TURNS "BARKER."

Rev. William B. Sloan, a clergyman of Peru, Ind., has given up his occupation and joined the Robinson Circus as a lecturer on the animals in the menagerie. He is a graduate of the United Brethren College at North Chester, Ind., and has made a close study of natural history.

PRISON TO HAVE MUSIC HALL.

The State Senate has passed a bill, introduced by Mr. Knapp, to provide a music hall for the Clinton Prison.

VAUDEVILLE JOTTINGS.

The Summer vaudeville season at the Auditorium, South Bend, Ind., will begin about May 18, with Josie Bartlett Davis as the headliner.

The Empire Theatre, Hoboken, which, for the past thirty-four weeks has been successful in offering high-class vaudeville, will discontinue this line of entertainment for the current season after this week. A supplementary season of up-to-date plays, presented by the Empire Comedy co., will open next week.

A critic in a Southern newspaper, in a recent comment on James F. Dolan's sketch, A Black Tassel Burglar, compares Mr. Dolan and Clyde Fitch, with the odds very much in Mr. Dolan's favor.

Great preparations are being made for the opening of Luna Park at Coney Island. There will be any number of attractions that will give entertainment to performers of all kinds. Frederick Thompson and "Skip" Dundy are the proprietors of the mammoth enterprise, which will open for the season on May 2.

Al. Lawrence, the monologist, has been making merry in And About Chicago with a new line of conversation and ditties, and has been scoring some creditable hits.

Harris and Harlowe are having their new act rewritten by Charles Horwitz.

The Four Rianos have invented new tails for the human monkeys in their act, and the idea has turned out to be a pronounced success. When the monkeys are excited the tails coil and uncoil in such a nervous, funny manner, that the trick never fails to win a big laugh.

Charles Guyer and Nellie Daly have signed with the Babes in Toyland co., Mr. Guyer to play the low comedy part and Miss Daly the leading soubrette role.

The Columbian Trio played the Empire, Hoboken, last week and were one of the hits of the bill. Unfortunately they have been unable to get into New York on account of the ages of the two little girls. The older of the two is a dainty little actress and has a beautiful voice, while the younger imitates a doll to perfection; is an expert pianist and sings and dances. She is one of the few who dance at the piano while playing her own accompaniment. They have a dainty little act, which has been in demand on the Western circuits, and they hope to get a permit from the Gerry Society to allow them to open in this city.

John Russell Davidson was the agent through whom La Belle Trois obtained the stage rights of Cherry Blossoms from Van Tassel Sutphen. The monologue appeared in "Harper's Monthly" last August. Mlle. Trois's agents, eager for something new in the line of dramatic sketches, looked into this thing and found that, while it had all the needful popular charm, it also adhered more closely than other recent "Japanese" to the verities of local atmosphere. Mlle. Trois has spent money lavishly on the production of this little play, and Mr. Davidson is said to contemplate adding a regular dramatic sketch department to his already flourishing literary enterprise.

William McIntyre and Edith M. Rice are presenting their successful farce, Brannigan and the Leading Lady, on the Kohl and Castle circuit. They opened at Chicago Opera House April 20.

Elizabeth Murray, who is at present playing the Western circuit, has been scoring one of the biggest hits of the season at every house she has played. Recently in this city of the Orpheum, New Orleans, in which city she received some unusually attentive press notices.

The Knowles, Johnstone, Hurst Co. Opera House, Toledo, Ohio, and Grand Rapids, Mich., closed Saturday night, April 25. They have just closed thirty-five weeks with Under Southern Skies.

The usual weekly vaudeville concert was given by the Mozart Club of Newark, N. J., on the afternoon of Sunday last. The programme included Billy Carter, T. Arthur Russell, Ida Emerson, Lillian Hawley, John Leslie Wolfe, Jessie Mae Hall, Frank Van Hoven, Mabel Barrison, Lew Hawkins and the Rathskeller Quintette. Mr. Hawkins is chosen vilifier of constipation. Mr. Hawkins is chosen vilifier of constipation. Mr. Hawkins is chosen vilifier of constipation

Park, Bridgeport, Conn., N. Y., April 20-4.
Parks and Bush, Hammerstein's, Phila., April 27-2.
Parks and Wilson, Hayes, Chicago, April 27-2.
Patrick, E. Lyle, 4-9.
Pearl and Bell, Bijou, N. Y., Chicago, April 27-2.
Pearl and Bell, Lyric, Pittsburg, April 27-2.
Pelot, William Arthur, Keith's, Phila., April 27-2.
Pelham, Anna Priscilla, 5th Ave., N. Y., April 27-2.
Penfold, Fred Bernard, Boston, April 27-2.
Pettibone and Hall, Portland Theatre, Portland, April 27-2.
Powell, Eddie, Keith's, Boston, April 27-2.
Powers, Mr. and Mrs. Tom, Keith's, Phila., April 27-2.
Powers, Three, Empire, Leeds, April 27-2.
Primrose Four, St. Louis, 4-9.
Quinn, Charles, Bijou, Atlanta, April 27-2.
Quinn, Charles, Jr., & E., Wheeling, April 27-2.
Quinn, Joe, 4-9.
Quinn and Mason, Proctor's 5th Ave., N. Y., April 27-2.
Quinn and Mulvey, Orpheum, Minneapolis, April 27-2.
Rameau, Lee, St. Louis, 4-9.
Rae, Charles, Bijou, Atlanta, April 27-2.
Rawson and Clare, Empire, Chicago, April 27-2.
Rayno, Bert, & E., Wheeling, April 27-2.
Reeves, Al. G., Keith's, Boston, April 27-2.
Reilly and Woods, Proctor's, N. Y., April 27-2.
Remington, Ethel, & Co., Chicago, April 27-2.
Renno and Wilson, Orpheum, Minneapolis, April 27-2.
Rentz, Lee, St. Louis, 4-9.
Rice, Chas. L., Empire, Chicago, April 27-2.
Richardson, Geo. E., & E., Wheeling, April 27-2.
Rigby and Hale—Proctor's 5th Ave., N. Y., April 27-2.
Rigoletto Bros., Keith's, Phila., April 27-2.
Rinaldo, Frank, & Co.—Orph., Brooklyn, April 27-2.
Ritchie, Billy, Empire, Chicago, April 27-2.
Rivers, Wilbur, & Co.—Orph., Utica, April 27-2.
Robinson, Bill, Keith's, Phila., April 27-2.
Rockwell and Wood—Keith's, Boston, April 27-2.
Rogers, Will, Empire, Chicago, April 27-2.
Rolland, Warren & Rolland, Empire, Hoboken, April 27-2.
Rooney, Pat, Jr., Bijou, Atlanta, April 27-2.
Rose and Ellis, Empire, Chicago, April 27-2.
Rose and Moon, Empire, Hoboken, April 27-2.
Rosebud Quartette, Empire, Chicago, April 27-2.
Ross, Barney, Empire, Chicago, April 27-2.
Ross and Fenton, Lyric, Pittsburg, April 27-2.
Rossow, Emma, Empire, Chicago, April 27-2.
Rowland and Howland—Haymarket, Chicago, April 27-2.
Rowland and Walker—Keith's, Phila., April 27-2.
Rowley and Hackett—Bijou, Atlanta, April 27-2.
Rowley and Stanley—Empire, Chicago, April 27-2.
Russell, Lillian, and Co.—Keith's, Phila., April 27-2.
Russell and Drew—Keith's, Boston, April 27-2.
Russell and Hayward—Hayward, Chicago, April 27-2.
Ryan, Mike—Arch St. Museum, Phila., April 27-2.
Ryan, Thos. J., & Co.—Empire, Chicago, April 27-2.
Ryan and Richfield—Empire, Cardiff, April 27-2. Empire, Swansea, 4-9.
Ryan and Tierney—Avenue, Pittsburg, April 27-2.
Sabbott, Marie, & Co.—Empire, Leeds, April 27-2. Empire, Hull, 4-9.
Sabini and Emerald—Castle Square, Boston, April 27-2.
Sabini and Emerald—Grand, Cincinnati, April 27-2.
Sabini and Emerald—Columbia, St. Louis, April 27-2

DOWN IN MUSIC ROW.

J. Fred Helf is meeting with continued success. His five big hits are being sung everywhere.

Nathan Bivins is with Sol Bloom.

Sam Gross, for the past year with Shapiro, Bernstein and Company, has resigned and will hereafter be found with Rowley, Haviland and Dresser.

Frederick V. Bowers' songs are meeting with success.

Frank Frost is singing "Lisa, Tantalizer," and Howard, Emerson and Stonehill's popular waltz song, "While the Moon Shines Bright."

"Only a Carnation," published by the Fidelity Publishing Company, of Cincinnati, Ohio, is rapidly becoming popular. A stamp and proof-slip will secure a copy.

John M. Trahey, the Irish comedian, is singing "Mike, Mike, Mike," and "Call Again, Colligan."

Gus Edwards is expected home from London in a few weeks.

Will D. Cobb has about completed his new musical comedy.

Beatrice Goodall is singing two coon song hits: "I'm a Jonah Man," and "I've Got to Go Now 'Cause It's Goin' to Rain."

Lake pulley and his quartette scored successfully at Proctor's Fifty-eighth Street Theatre last week with Trahern and Smith's ballad, "Under Southern Skies."

Burns and Scott, the clever entertainers, are singing David and Mendell's funny song, "Dooble," and the touching ballad, "In Our Home, Sweet Home."

Hartley C. Costello's ballad, "Just Give Them My Regards," is rapidly gaining favor.

Stoddard and Hurst, of Scott, Stoddard and Hurst, are singing "Mr. Lobe" in "You Can't Fool All the People All the Time."

Nan Halperin is making a great hit with "I'm a Jonah Man."

The rink outdoors in Newport will open a few days later next week, with Mr. Harry Lehr as chief executive, a number of beautiful society girls assisting in the chorus. When the genial Mr. Vanderbilt-Sellers wedding went off, at their departure for New York, Mr. Lehr, fairly overburdened with flowers, climbed by means of a rope ladder to the upper deck of the steamer "General," where he sat on the rail, looking as cool as the fifth ward. "I'm safe as church," Miss Isabella May started to sing "Come Down, My Evening Star," and in a moment the refrain was taken up by the others on the wharf and rendered in a true Weber and Fields style, with appreciable gestures, despite the timid and smiling countenance of Mr. Lehr as he sat covered with flowers on his perilous perch.

Miss Violet Dale is singing the dainty Egerton song, "My Little Doll at Night," by both Will Heelan.

James A. Herlihy is flooded with unusual offers of work. Then I'll Be Satisfied with Little, which he introduces while washing dishes in "The Opening Night," the new musical comedy skit, which opened at Proctor's Twenty-third Street Theatre last week.

Lee Orean Smith is in Williamsport, Pa.

The pushing clerk below on the new building of the publishing house of M. Witmark and Sons "doesn't want to go and get too proud" when it is pitched up there, for, if the business of this house increases in the same proportion as it has been doing since the incumbent, the Witmarks will have to "move high before" with a new tower of music. At present the handsome new structure is amply able to take care of the many interests which are gathered together under its roof.

Louis Bernstein and Jean Schwartz sailed for London last week. A small army of song writers and friends were on hand at their departure to wish them bon voyage.

Whitney Warner, of the Whitney-Warner forces, visited Detroit last week in the interest of the firm.

Hughie Cannon, notwithstanding the number of comic hits now paying him royalty, has placed a half a dozen new contributions with his publishers, Rowley, Haviland and Dresser.

Duffy and Bell are still booming "Only a Soldier Boy," which has blossomed into a great big hit.

James Bradley, of Primrose and Dockstader's Minstrels, is singing "Two Little, Blue Little, True Little Eyes," the waltz ballad by Geo. A. Norton and John W. Bratton.

Mr. Whitfield, of the Ward and Vokes company, is pleasing large audiences with the charming ballad "Just a Chain of Daisies."

Lee Wood, author of "If You Were Like a Rose," the splendid ballad published by Chas. K. Harris, has written a new song which will be published soon.

Theodore F. Morse, who has written a number of song successes this season, has just completed a new song which will be introduced by Hedrix and Prescott.

Anna Wilson, the charming comedienne, is singing "Pretty Mollie Shannon," and "Every Little Dog Has His Day" with big success.

There is a new song, the melodious echoes of which are drifting from Chicago to all parts of the country. It is called "My Alamo Love," and despite the Southern atmosphere of its title it is not a "coon" song. It is sung by Richard Carle, the comedian, in his successful new musical play, "The Tenderfoot," which has recently been produced at the Dearborn Theatre in Chicago, and it can be safely prophesied that the catchy refrain of this Texas love song will soon be hummed and whistled all over the country.

R. G. Goodwin is using Billee Taylor's Goblin Dance, "Creepy Creeps," in his novel act.

McPherson and Brymn are busy writing new songs.

At the Waldorf-Astoria on April 16 the Rubinstein Club gave one of its thoroughly enjoyable concerts. The club chorus was assisted by Hans Kronold, violoncellist; Genevieve Warner, harpist; and Florence Brown Shepherd, accompanist. Among the numbers given by the club proper, the most effective was an arrangement of "Carmena," by H. Lane Wilson, the waltz song sung by Maud Lillian Berri in The Sultan of Sulu. The incidental solo in this charming composition was sung by Miss Welsh, whose deep, powerful voice gave the true Spanish atmosphere to the selection.

Dick Franklyn, in The Trip to the Jungle Company, is singing a song which has the true coon character. It is entitled "I Don't Want No Black Cat to Cross My Path."

"I have something to say to you."
"Something to say to me?"
"Yes, to you. I am going away from here," is the clever way Sol Bloom informs the public of his intended move from Thirty-seventh street and Broadway to the New Amsterdam Theatre Building.

Robert Harrington is continuing his great success with "I've Got to Go Now 'Cause I Think It's Goin' to Rain" and "While the Moon Shines Bright."

Victor Herbert, who is on tour with the Pittsburg Orchestra, is a man who is positively untiring in his devotion to his art. When not conducting or engaged in the composition of an opera he finds recreation in writing dainty little morceaux and brilliant marches and descriptive numbers for the piano. "Panamericana," which was written for and played at the Pan-American Exposition, is a perfect type of this composer's work, and in "Punchinello," a characteristic piece of a dashing and brilliant kind, can be noticed a unique phase of Mr. Herbert's all-embracing talent. "Under the Elms," a charming Summer idyll, is different from any other of his compositions. "Yesterthoughts," a reverie is a dreamy musical poem, and "Fiourette," the latest novelty which he has placed with his publishers, M. Witmark and Sons, is as dainty and chic as its title indicates. Not without reason has Mr. Herbert been called the most versatile musician in America.

George Evans claims he and George Cohan have written a dainty little sketch for The Ratcliffe Sisters, entitled Laughing Well and Knock 'Em, and have supplied them with a dainty ballad called, Who Stole the Polish of My Act?

T. P. Cahill, of the Tourist Trio, received many encores nightly on his singing of Fay and Oliver's beautiful interlude, "Good Night, Beloved, Good Night."

Franklyn Baker is singing "I'd Like to Know You Better" and "Way Up in York State," meeting with good success in both. Leo Feist is the publisher of these songs.

J. S. Schuster has arranged the music for Quits, the sketch which Bryant Lannon has written for Mr. and Mrs. Bill Mann.

THE ELKS.

William G. Mevers, a prominent Elk of Philadelphia, is mourning the loss of several costly emblems of that order as well as other valuables which were stolen from his residence by thieves, who entered his home in broad daylight and departed with $800 worth of jewelry.

The Clinton, Ill., Lodge elected new officers as follows: Exalted Ruler, H. J. Hinchliff; Esteemed Leading Knight, John Wyant, Jr.; Esteemed Loyal Knight, C. C. Cochran; Esteemed Lecturing Knight, E. W. Harpster; Secretary, George H. Hewett; Treasurer, L. R. Murphy; Tyler, C. A. Wilson; Trustee, J. H. Schmith.

The Marion, Ind., Elks dedicated their splendid new home June 27, with an appropriate programme in the afternoon, followed by a reception, dance and banquet in the evening. The home is the finest in the State, having been built at a cost of $75,000. The principal addresses were made by Judge Hiram Gordon and Theodore Dreiser. Elks were in attendance from Anderson, Muncie, Indianapolis, Alexandria, Peru, Wabash and Elwood.

Hartford, Conn., Lodge last week moved into its commodious and beautiful palatial home on Prospect Street, which has just been completed, at a cost of $75,000. The new home of the lodge is of cream colored brick with stone trimmings and is of a tasteful and appropriate style of architecture. The interior fittings and furniture are all that could be desired. Hartford Lodge is decidedly in a thriving condition, having 1,050 members.

THE MINISTER'S DAUGHTERS.

One of the leading hits of this season seems to have been The Minister's Daughters, a comedy-drama, by the author of that celebrated success, Lost in New York. Upon its recent performances at the Star, in this city, THE MIRROR gave pretty clearly the story of the play. It possessed several scenes of originality and one mechanical scene which many critics allow is the strongest on the stage. On this particular scene the critic of the Boston "Herald" said, summarizing many of the prevailing sentiments: "There's not a circumstance to this scene in the way of sensational realism." From the critics throughout the country the play has received praise for nearly every quality that the heart of a dramatist might desire: for the merit of the story, for its moral, for its cleanliness, for the wit of many of its speeches, for its rapid action, for the strength and quaintness of its characters, for the surprises of its rapid climaxes, for the symmetry and the mirth it induces, for its scenic embellishment, for the cleverness of its actors, and after all these are in not surprised to learn, for the magnitude of its business. One writer in describing the motif says: "From the perfume of apple blossoms and the aroma of new-mown hay to the stifling fumes of the city's tenderloin." It is probable that it will be presented at one of the city theatres this coming season for a run.

AT THE OLD CROSS ROADS.

At the Old Cross Roads will not close until May 16. The company is at the Empire Theatre, Newark, this week, and will finish the season with a week each at the Grand and Folly theatres, Brooklyn. Manager Alston is now booking the tour of the same play for next season, the opening to be late in August. This attraction, which was greatly improved this year over last season, will be even stronger next season. Retha Williams will again be featured in the leading role, and will be supported by James M. Brophy, who will be sent out the following season at the head of a company by Manager Alston, who is now looking for the right play.

AN ENTERPRISING COMPANY.

The Strato Half Tone Company, which has been a year ago started in to revolutionize prices in photo-engraving, has met with such success that it has found it necessary to establish an uptown office in the St. James Building. The work which this enterprising firm is now turning out is remarkable, and with the aid of their secret process they are able to make halftone cuts at about half the usual cost. The Strato Half Tone Company makes a specialty of theatrical orders and invites the profession to inspect their work.

MATTERS OF FACT.

"The peculiar comedian," W. B. Patton, in The Minister's Son, will close an exceptionally successful season of thirty-eight weeks at Middletown, O., on April 25. The roster: Macauley and Patton, proprietors; J. M. Stout, manager; J. E. Sumner, stage-manager; E. G. Wilson, advance; W. B. Patton, William Macauley, J. M. Stout, J. E. Sumner, E. G. Wilson, Lou Streeter, Leo Kendal, Joe F. Devere, E. R. Wertham, H. S. Croy, Ida Florence Campbell, Louise Foster, Anne Hamilton, Elizabeth Ross, Agnes Lane. The coming season will open in Chicago on Aug. 9, and The Little Homestead, a new play from the pen of W. B. Patton, will be produced. The attraction will be managed by William Macauley and the tour directed by J. M. Stout.

D. Godino, the well-known theatrical shoe maker, late of London and Paris, is now established in this city at 124 West Twenty-fifth Street. He will be pleased to receive calls from members of the theatrical profession.

Louis M. Grant, who will manage a number of Summer resorts in New Jersey this season, has opened an office at 45 West Twenty-ninth Street.

Alfred L. Dolson writes that Manager Gus Hill's Scotch-Town company has closed a very successful season of thirty-three weeks, and that the company will be sent on tour again next season with as strong and efficient a company as has been identified with it for the past season; also that the scenic equipment will be entirely new, and every effort made to keep the reputation of the comedy up to the very highest standard. Manager Hill will have several entirely new musical productions which have already been booked by General Manager Hollis E. Cooley in all of the popular priced theatres. Mr. Dolson also states that Mr. Hill is contemplating exhibiting one or two productions for the high-priced theatres that will have a metropolitan appearance before they are sent on the road.

Brady and Hamilton, of the Independent Opera House Circuit of Texas, have successfully secured both Summer and Winter opera houses in the following cities: Dallas, Ft. Worth, Waco, Austin, San Antonio, Houston, Galveston, Beaumont, and almost-six towns ranging from 2,000 population up. Each town is represented by a wide awake manager. Texas has the promise of good crops and fine cattle this season, which means money. Many managers of road shows are applying for time. For their Summer attractions they are organizing four complete stock companies, and will play vaudeville between acts. Their No. 1 stock opened at San Antonio to the largest business ever in the house. Each stock company will number from seventeen to twenty people.

Delmore and Wilson, features with The Irish Pawnbrokers the past season, closed with that company at Augusta, Ga., April 25. They are open to offers for next season, and would like to sign before sailing for England on May 16.

William A. Dillon, manager of Maude Millman company, was a MIRROR caller last week. He says that business during the past season has been excellent, and the company has given the best of satisfaction in every city it visited. The Maude Millman company will close its season at Pottsville, Pa., May 9, and will begin a Summer season about the last of May, making a trip through the Adirondack Mountains. The company will not close in August, but will continue through Winter season, closing May 17, 1904.

George Conway is acting manager of the Ole Olsen company.

Austin Davis and Co. have opened a vaudeville and booking exchange at 45 West Twenty-ninth Street.

Mamie Lincoln wishes it announced that hereafter she will be known as Mamie Lincoln Fixley.

MUSIC PUBLISHERS.

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Al Trahern's Telephone No.
AT 41 W. 28th ST.

"HAVE YOU EVER BEEN IN AFRICA?"

Don't suppose you have, but nevertheless it is great in the Winter time and very, very hot in the Summer; that is, if you are in Africa proper.

Here's a funny little thing that we want to talk to you about. "In Sunny Africa," to begin with, sounds pleasant and warm. Well, Al. Trahern and Ted S. Barton wrote a small little song under the title of "In Sunny Africa." They did not make any talk about it at first; didn't brag about it; in fact, they just wrote it and waited to see what the public would say about it, and they have no cause to regret the fact that they placed before the public a song like "In Sunny Africa."

It is all right to say a song is a hit and write things about a song hit, but "the proof of the pudding is in eating it," therefore, you will find that every prominent singer who is singing this song is making a great hit in doing so.

It would take a whole page of this paper to tell about the people who are singing it, and the little press notices they have received all over the country where they have sung it. Furthermore, the song is yours yet, and surely any singer desiring to sing a novelty must be alive to the appeal in every way. Now the public would show its approval in every way.

Others are making a big hit with this song. They have not been doing it long, because, as we have said before, the song is new, so it is "up to you" at least to send for this song, try it over, and the minute you do no further argument is needed. It is certainly a great song; everybody says so, and if you happen to be around any of the side streets where the street pianos are playing and the boys and girls are singing and whistling you will hear this song every other minute of the day. That is what makes a hit song hit. So no other argument is needed. If the song was not good the children on the street would not sing and whistle it; so if you want to please your audiences and the public in general get the right song, and you "cannot go wrong" with "In Sunny Africa," which, by the way, is a "Feist song."

If you have paid any attention to the people who live in New York and do business in New York, you will naturally know that 134 West 37th is where Leo Feist does business, and that he occupies the whole building, and his entire force, although "worked to death" with the immense amount of business transacted, are waiting for your letter, so you had better write it to-day.

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By LEO WOOD and AL LA RUE.
Address CHAS. K. HARRIS, 31 W. 31st St., N. Y.

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ONLY A CARNATION

In answering these advertisements please mention THE MIRROR.

ARENA.

WEST CHESTER, PA.—Hargreaves' Circus April 22; large business; fair performance.

MARION, IND.—The circus season was opened here by Hough and Howard's United Shows April 22 to large audiences. Wallace's Circus 27. Ringling Brothers 29.

ELYRIA, O.—Mans' Circus & Wallace Brothers 23.

CHESTER, PA.—Hargreave's Railroad Shows opened season here April 18 to capacity of tent at both performances; acts were all well received.

BOWLING GREEN, O.—Gentry Brothers' Dog and Pony Show April 22 to fine business; excellent performance.

SPRINGFIELD, O.—Walter L. Main's Circus opened the season April 18 and gave a good exhibition to large patronage. Ringling Brothers' Circus 14.

HAMILTON, O.—The Walter L. Main's Shows and Savage South Africa April 20; capacity at both performances.

LANCASTER, PA.—Fine weather brought out large crowds to the Welch Brothers' Circus April 18-23, and fine performances were given. The local lodge of Elks attended in a body 18, and the lodge of Eagles 20.

EVANSVILLE, IND.—Gentry's Dog and Pony Show gave two excellent performances April 22 to large crowds.

HUNTINGTON, W. VA.—John Robinson's Shows 4.

FAIRBURY, NEB.—Campbell Brothers' Consolidated Shows opened season here April 25. Show larger and better than ever.

CHARLEROI, PA.—Indian Bill's Wild West Show April 27. Walter L. Main's Circus 4.

DAYTON, O.—The Walter L. Main Shows April 21 to crowded tents at both afternoon and evening performances. Street parade was attractive and the circus programme embraced many new and clever acts that were heartily received.

CORTLAND, N. Y.—Santello's Circus will open its season here on 1.

ARENA NOTE.

The Campbell Brothers' Shows will open their season at Ashland, Ky., on April 30. The circus has been wintering at Fairbury, Neb.

Ernest Lampon, Leon, York State Folks.

CORRESPONDENCE

(Continued from page 7.)

business; satisfactory; give satisfaction. W. H. West's Minstrels 12; small business pleased.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. F. Weber, mgr.): The Telephone Girl April 16; good business; performance disappointing. The Conquerors 18; fair house; satisfactory performance. Why Smith Left Chamberlain (local) 20. Frank's Stock co. 20-25. The Darkest Hour 2. Rose Coghlan 7.

GRAFTON.—GRAND OPERA HOUSE (H. L. Rasmussen, mgr.): The Gatekeeper April 14 pleased good house.

HANNAH.—OPERA HOUSE (W. D. Kennelly, mgr.): The Darkest Hour April 27.

JAMESTOWN.—OPERA HOUSE (H. P. Smart, mgr.): Dark.

OHIO.

EAST LIVERPOOL.—GRAND OPERA HOUSE (C. A. Norris, mgr.): Barlow and Wilson's Minstrels April 21 pleased full house. Under Southern Skies 18 (Stage Hands' Benefit) to capacity; fine attraction. Paul Gilmore in The Tyranny of Texas 16; capacity pleased. Adelaide Thurston in Cozy Corners 17; finest performance of season to small house. Helen 22 failed to please poor house. Kathryn Kidder 21; poor house; excellent performance. Kittie' Band 23 pleased fair house. Oliver Cromwell (local) 28, 24. One Night in June 27.——ITEMS: A new Summer theatre is being erected at Rock Springs Park, in this city, seating capacity, 1,500. The house will cost $20,000, and will be under the management of Frank McGillen, of Rochester, N. Y. The opening will take place 30.—Mr. and Mrs. Paul Gilmore were guests of friends here during Holy week.—Mr. and Mrs. James Durkin, of the Century Stock co., of Kansas City, are the guests of Mrs. Durkin's parents in this city.

URBANA.—MARKET SQUARE THEATRE (Frank McAdams, mgr.): Queen of the Highway April 17; very pleasing performance to fair house. Richards and Pringle's Minstrels 21 packed the house; one of the best minstrel and strongest olio ever seen here. The Prisoner of Zenda 4. Other People's Money 5.——ITEM: It is seldom two William McGowns meet here, as did William McGown, manager of Queen of the Highway, and your oldest correspondent.

WILLIAM H. McGOWN.

WARREN.—OPERA HOUSE (Elliott and Geiger, mgrs.): Her Friend from Arkansas April 9; fair house; good performance. Porter J. White in Francesca da Rimini 14; good house; excellent performance. King Dodo 16; crowded house; excellent satisfaction. The Silver Dagger 18; good performance; fair house. Black Patti Troubadours 21; small house; excellent performance. A Confederate Spy 22 (local); good house. Ben Hur Pictures 25. Weary Willie Walker 28. A Jolly American Tramp 11.——ITEM: Elliott and Geiger turn over the management of the house to Dana and Leslie on May 1. The local season will close 11.

DAYTON.—VICTORIA THEATRE (Lee M. Bode, mgr.): N. C. Goodwin and Maxine Elliott in The Altar of Friendship April 15 to packed house. Julia Marlowe in The Cavalier 18 to crowded house; star and co. entirely acceptable; play poor. Francis Wilson in The Toreador 20; packed house pleased.——PARK THEATRE (Harry E. Feicht, mgr.): Joseph H. Wallick's Cattle Kings 16-18; S. R. O.; good satisfaction. The Queen of the Highway 20-22; S. R. O. pleased.——ITEM: Milton G. Gunckel will present Paine's production of The Burning of Rome during the Summer season.

ZANESVILLE.—SCHULTZ OPERA HOUSE (H. W. Ross, mgr.): Imperial Stock April 13-18; fairly successful week. Plays: Captain Impudence, Across the Desert, A Daughter of the South, The Great Devereaux Case, The Veteran, Canney's Cross Roads, and The Dangers of a Great City. Hearts of Oak 27. Human Hearts 30.——MEMORIAL HALL (T. F. Spangler, mgr.): Richards and Pringle's Minstrels 18; co. and business good.——THE WELLER (J. G. England, mgr.): When Johnny Comes Marching Home 27-29; new house; first attraction; house sold out for four performances.

SANDUSKY.—NIELSEN OPERA HOUSE (George A. Boeckling, mgr.): Hello, Bill April 15 did well. Gus Sun's Minstrels 17 pleased a large audience. A Texas Steer 22 (Ushers' Benefit) packed house. My Friend from India 27. Tracy, the Outlaw 29.——ITEM: James A. Ryan, manager of Porter J. White's Francesca da Rimini, is home for the Summer. He will be connected with the Cedar Point Pleasure Resort Co. the coming season in his former position as assistant manager.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rost, mgr.): Why Women Sin April 14; packed houses; co. good. King Dodo 15; S. R. O. Porter J. White 16. Katherine Kidder 18; good business; pleased. Are You a Mason 21; excellent co. Louis James and Frederick Warde 23 in The Tempest. The Kitties 24 (benefit, local). The Tyranny of Texas 25. Francis Wilson 27. Anna Held 29. William Faversham 30. S. Miller Kent 2.

DELAWARE.—CITY OPERA HOUSE (Wolff and King, mgrs.): Hello, Bill April 16; deservingly poor house. The Star Boarder 20.——ITEMS: V. C. Minnelli having closed with the Grady Stock co., is in this city making final arrangements for the launching of the Minnelli Brothers' Shows, under canvas.—J. A. Martin, of the Chicago Stock co., is in the city painting the new scenery for the Stratford Pavilion.

PIQUA.—MAY'S OPERA HOUSE (George T. Braden, mgr.): Spring Musical Festival April 17, with Pittsburg Orchestra; crowded house afternoon and night. Miss Bussert, soprano, made a decided hit. Richards and Pringle's Minstrels 22. Arizona 23. Francesca Da Rimini 1. The Chaperons 4.——ITEM: The Summer season will open 28 with J. N. Bentfrow Stock co. indefinitely.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (George W. Tannehill, mgr.): Chicago Stock co. April 13-18 in A Prince of Tramps, Carmen, Jesse James, Nell Gwynne, A Roving Ranger, The Child Heiress, and A Sleeping City, to good business; capable co. The Prisoner of Zenda 21; fine performance; deserved better patronage. E. J. Carpenter's For Her Sake 23. Boone 27-30. Kinsey Komedy Ko 25—indefinite.

AKRON.—NEW COLONIAL THEATRE (M. Reis, prop.): Black Patti Troubadours April 13 satisfied fair audiences. Alice Fischer 21; co. excellent; small audience. Francis Wilson 24. Arizona 28. William Faversham 1.——GRAND OPERA HOUSE (T. Albaugh, mgr.): Why Women Sin 16-18 satisfied paying business. Innocent Beauties 20-22; medium; good business. A Texas Steer 23-25. Hagenback's Animal Show 27-2.

STEUBENVILLE.—GRAND (W. R. Lippa, mgr.): Why Women Sin April 13; good co. King Dodo 14; S. R. O.; good performance. Jefferson De Angelis 15 pleased fair house. Adelaide Thurston 16; delightful entertainment. Hearts of Oak 18; good co. Kittie' Band 23. Lulu Glaser 25. A Hidden Crime 27. Thelma 1. Human Hearts 2. The Sign of the Cross 4. The Resurrection 23. Florodora 30.

LORAIN.—VERBECK THEATRE (F. E. Johnson, mgr.): Black Patti Troubadours April 17 pleased full house. The Minister's Son 18; great satisfaction to two large houses. Klark-Scoville co. 20-25 opened in The Silent Partner to S. R. O.; good satisfaction. The Cowboy and the Lady 1. Leon Herrmann 9. The Tide of Life 16.——ITEM: The Johnson-Bronson Stock co.'s Summer season will open 18.

LIMA.—FAUROT OPERA HOUSE (E. F. Maxwell, mgr.): Imperial Stock co. April 5-11 presented Captain Impudence, The Lost Paradise, A Daughter of the South, The Great Devereaux Case, The Veteran, Canney's Cross Roads, and Dangers of a Great City; good business more than pleased. A Runaway Match 15 delighted fair business. Richards and Pringle's Minstrels 22.

MANSFIELD. — MEMORIAL OPERA HOUSE (Bowers and Mickley, mgrs.): King Dodo April 8; fine performance to large house. Black Patti Troubadours 9; fair business. Victor Herbert's Orchestra 16 to good business. Gus Sun's Minstrels 18 pleased large audience. Warde and James 21 in The Tempest to one of the largest houses of the season. Leon Herrmann 7.

CANTON.—THE GRAND (M. C. Barber, mgr.): Are You a Mason April 17 pleased fair house. Adelaide Thurston in At Cozy Corners 18 to two large audiences; performances satisfactory. Kathryn Kidder in An Eye for an Eye 20 to fair business. Louis James and Frederick Warde in The Tempest 22; good business; pleasing production. Francis Wilson in The Toreador 25. Arizona 30.

SPRINGFIELD.—GRAND OPERA HOUSE (L. J. Dalle, mgr.): Yon Yonson April 15 pleased light business. Julia Marlowe in The Cavalier April 17; large audiences; pleased. Francis Wilson in The Toreador 21; co. and performance excellent; large audience. Lulu Glaser in Dolly Varden 24. When Johnny Comes Marching Home 1.

BELLAIRE.—COLUMBIA THEATRE (Edward L. Moore, mgr.): Kathryn Kidder in An Eye for an Eye April 9; poor business; good co. King Dodo 11 pleased S. R. O. At Cozy Corners 14; capable co. Hearts of Oak 17; fair business and co. Jefferson De Angelis 20. The Sign of the Cross 22.

CAMBRIDGE.—COLONIAL THEATRE (Charles D. Miller, mgr.): Hello, Bill April 17; fair attendance pleased. Jefferson De Angelis in The Emerald Isle 18; good business pleased. Hearts of Oak 24.——HAMMOND'S OPERA HOUSE (Robert Hammond, mgr.): Dark. The Kinseys 28-30.

UHRICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Orton, mgrs.): Porter J. White in Francesca da Rimini April 16 to one of the best pleased audiences of the season. Circumstantial Evidence 21 to small business; good co. Prof. C. Hiber's Pictures May 28.

MARIETTA.—AUDITORIUM (L. M. Lesh, mgr.): Jefferson De Angelis in The Emerald Isle April 16; fair audience and attraction. Kittie' Band 18; fair audience; good attraction. Alberta Gallatin in As You Like It 20. The Sign of the Cross 6. Chaperons (return) 11. Close of season.

JACKSON.—CRESCENT OPERA HOUSE (Ray Bof, mgr.): The Star Boarder April 17 pleased fair house.——GRAND OPERA HOUSE (F. M. Stevenson, mgr.): The Prisoner of Zenda 20; fine performance; large house. The Man from Mexico 11 will close the season.

HAMILTON.—THE JEFFERSON (Tom A. Smith, mgr.): The Prisoner of Zenda April 24. Victor Herbert's Orchestra 28. Vaudeville 1, 2. Other People's Money 4.——GLOBE OPERA HOUSE (Tom A. Smith, mgr.): R. J. Carpenter's For Her Sake 15; large business; satisfactory performance. A Breezy Time 23.

XENIA.—OPERA HOUSE (C. S. McClellan, mgr.): Sherman Comedy co. in An American Heiress; good house and pleased. Woman Against Woman April 15. The Prisoner of Zenda 6. My Friend from Alaska 15; good. The Star Boarder 23.

BOWLING GREEN.—CHIDESTER THEATRE (Kate Rudolph, mgr.): The Hottest Coon in Dixie April 6; fair performance to crowded house. The Silver Dagger 16; good performance to fair house. My Friend from India 24 (Ushers' Benefit).

GALLIPOLIS.—THEATRE (J. M. Kaufman, mgr.): Chicago Stock co. April 6-11; successful week. The Star Boarder 14; good business; satisfaction. Alberta Gallatin in As You Like It 28. Other People's Money 2.

COSHOCTON.—OPERA HOUSE (Miller and Robinson, mgrs.): Richards and Pringle's Minstrels April 17; S. R. O.; good performance. Circumstantial Evidence 22; good co.; house fair. Mendelssohn Quartette 23.

GALION.—CITY OPERA HOUSE (S. B. Bibler, mgr.): Black Patti Troubadours April 10 pleased fair house. Gus Sun's Minstrels 14; good performance; large audience. Circumstantial Evidence 28 will close season.

CADIZ.—OPERA HOUSE (H. M. Brown, mgr.): Richards and Pringle's Minstrels April 16 to largest house of season. Circumstantial Evidence 20 to fair business; co. fair. Finnigan's 400 30. Hart Brothers' Musical Comedy 15.

MARYSVILLE.—CITY OPERA HOUSE (Anderson and Lovell, mgrs.): The Missouri Girl April 13; large house; performance good. The Cricket on the Hearth (local) 17; large house; performance excellent.

CONNEAUT.—WELDON OPERA HOUSE (Paull Brothers, mgrs.): The Minister's Son April 16; good business; fine performance. A Texas Steer 20; good business. Weary Willie Walker 27. A Lovely Day for a Walk 1. Firemen's Minstrels (local) 7.

PORTSMOUTH. — GRAND OPERA HOUSE (Harry C. Gordon, mgr.): Uncle Josh Skinner 8; performance and business poor. A Breezy Time 10 failed to please light business. The Prisoner of Zenda 16. E. J. Carpenter's For Her Sake 25.

NAPOLEON.—OPERA HOUSE (J. M. Risser, mgr.): Klark Scoville co. 6-11; packed houses; co. excellent. Plays: A Country Kid, In the Far West, Foxy Uncle, The Power of Man, My German Friend, The Silent Partner.

BELLEFONTAINE.—GRAND OPERA HOUSE (S. R. Thompson, mgr.): The Minister's Son April 21; large audience; performance good. Other People's Money 6. Miss New York, Jr., 7.

FOSTORIA.—ANDES OPERA HOUSE (H. C. Campbell, mgr.): Black Patti Troubadours April 16 pleased large house. A Rail Road Jack 20. Irving French co. 4-6. The Prisoner of Zenda 15.

NELSONVILLE.—STUART'S OPERA HOUSE (W. J. Stuart, mgr.): The Star Boarder April 16; poor business; every one pleased. As You Like It 21 canceled. The Prisoner of Zenda 30-3.

MECHANICSBURG. — MAIN STREET THEATRE (Owen and Johnson, mgrs.): The Minister's Son April 22; fine play to fair house. The Prisoner of Zenda 7.

MOUNT VERNON. — WOODWARD THEATRE (A. L. Bowers, mgr.): A Hidden Crime April 20. Robinson Carnival co. will open Lake Hiawatha Park 18-23.

IRONTON.—MASONIC OPERA HOUSE ((B. F. Ellsberry, mgr.): A Breezy Time 9; large house; fair performance. The Star Boarder 11; fair house. The Kitties 17. The Prisoner of Zenda 18.

WAPAKONETA. — TIMMERMEISTER OPERA HOUSE (Will Timmermeister, mgr.): Who, What, When Minstrels 9; fair performance to small house. Local Minstrels 15, 16.

MARTINS FERRY.—STAR THEATRE (J. F. Blumenberg, mgr.): Barlow and Wilson's Minstrels 9; fair house; good performance. Circumstantial Evidence 18.

UPPER SANDUSKY.—McCONNELL'S NEW AUDITORIUM (Dr. R. N. McConnell, prop.): The Missouri Girl April 16 pleased fair audience. A Rail-road Jack 27.

WILMINGTON.—OPERA HOUSE (Walker and Walker, mgrs.): E. J. Carpenter's For Her Sake April 20; fair house well pleased. The Minister's Son 24. Human Hearts 27.

CIRCLEVILLE.—GRAND OPERA HOUSE (W. H. Cutler, mgr.): A Breezy Time April 20; good business. The Prisoner of Zenda 22. E. J. Carpenter's For Her Sake 24.

WASHINGTON COURT HOUSE. — OPERA HOUSE (George L. Chennell, mgr.): E. J. Carpenter's For Her Sake April 21 pleased large house. The Prisoner of Zenda 23. The Star Boarder 27.

TROY.—OPERA HOUSE (Barnett Brothers, mgrs.): Who, What, When Minstrels April 14 to light business. House closed for season.

POMEROY.—OPERA HOUSE (J. M. Kaufman, mgr.): The Prisoner of Zenda April 17; splendid co. One Night in June 27.

BRYAN.—JONES OPERA HOUSE (Hugh MacPhail, mgr.): A Railroad Jack April 18; good house; fair performance.

NEWARK.—AUDITORIUM (J. B. Rosebraugh, mgr.): E. J. Carpenter's For Her Sake 11; fair house. Richards and Pringle's Minstrels 20.

TIFFIN.—NOBLE'S OPERA HOUSE (C. F. Collins, mgr.): Gus Sun's Minstrels April 21; fair performance to good business.

NEW PHILADELPHIA. — UNION OPERA HOUSE (George W. Bowers, mgr.): A Hidden Crime April 28. E. J. Carpenter's For Her Sake 5.

ELYRIA.—OPERA HOUSE (H. A. Dykeman, mgr.): Hearts of Oak April 16; good co. to fair house. Clark-Scoville co. 27-2. Eight Bells 8.

OKLAHOMA TERRITORY.

EL RENO.—OPERA HOUSE (J. H. Warren, mgr.): Carnaveaux, the hypnotist, April 16-18. Wesleyan Male Quartette 22. Old Arkansas 29; pleased fair business.

OREGON.

PENDLETON. — FRAZER'S OPERA HOUSE (Baker and Welch, mgrs.): The Resurrection April 13; small audience; fair performance. Reaping the Harvest 18; audiences small but pleased. Charles B. Hanford in Much Ado About Nothing 20. Mrs. Brune 24. John Griffith 28.

SALEM.—TEMPLE GRAND OPERA HOUSE (John Cordray, mgr.): John Griffith in Macbeth April 14; fair performance to good house. Barlow's Minstrels 15; fair performance to small house. Charles B. Hanford in Much Ado About Nothing 16 pleased large audience. Resurrection 18; good performance to small house. Ole Olson 24.

PENNSYLVANIA.

SCRANTON.—LYCEUM THEATRE (A. J. Duffy, mgr.): Otis Skinner in Lazarre April 18 delighted fair houses. Jerome Sykes in The Billionaire 21; capacity house pleased. Saucy Jack Barry 25. Laura Biggar 28. The Burgomaster 29. Kelcey-Shannon 30. Paul Gilmore 2.——ACADEMY OF MUSIC (A. J. Duffy, mgr.): Irene Myers 13-18; large business pleased. Plays last of week: The Price of Honor, Thomas Edson, the Electrician, Through the Breakers, The Tide of Life, Lights of New York, My Lady Nell, The White Rat, and Under Two Flags. Carner Stock co. 20-25; good business; capable co. Plays: A Romance of Coon Hollow, Lost in Siberia, Rip Van Winkle, Knobs o' Tennessee, and The War of Wealth. Wills Brothers' Comedy co. 27-29. King of the Coal Fields 30-2.——DIXIE'S (Henry F. Dixie, mgr.): James K. Hackett in The Crisis 21 scored an emphatic hit; large audience.——ARMORY (Fred C. Hand, mgr.): De Reszke, Nordica, and the Metropolitan Orchestra 29.

LANCASTER.—FULTON OPERA HOUSE (Yecker and Gleim, mgrs.): The Sign of the Cross April 17 pleased large audience. The Duchess of Devonshire 18; fair business. Foxy Grandpa 21 canceled. Howe's Moving Pictures 22 pleased fair house. The Convict's Daughter (with special matinee for benefit of Denver Sanatorium) 24. The Burgomaster 25. Phelan Stock co. 27-2. The Tyranny of Texas 6. Resurrection 8.——ITEMS: Alice Montague West, the vaudeville performer, was buried here in Woodward Hill Cemetery April 21. Manager E. S. Gleim was one of the pallbearers.—About sixty local musicians held a meeting here April 19 to form a branch of the American Federation of Musicians. M. W. Young was elected chairman, James Pengley treasurer, and J. L. Grob secretary.

JOHNSTOWN.—CAMBRIA THEATRE (I. C. Mishler, mgr.): Foxy Grandpa April 13. Paul Gilmore in The Tyranny of Texas 17. For the Sign of the Cross 21. Jefferson De Angelis in The Emerald Isle 22. Are You a Mason 23. Kathryn Kidder in An Eye for an Eye 24. Lyman H. Howe's Moving Pictures 25. Kittie' Band 27. The Smart Set 28. Black Patti Troubadours 29. King Dodo 30. Hearts of Oak 1. Gay Paree Burlesquers 2. Faithmaking with Ben Davies 4.——JOHNSTOWN OPERA HOUSE (I. C. Mishler, mgr.): Royal Lilliputians 17. Clara Turner co. opened 20-25 with The Sapphire. Other plays: The Captain's Mate, Fogg's Ferry, and Madame Du Barri. Wilbur Mack co. 27-2. Human Hearts 9.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Fisk and Bosler, mgrs.): Davidson Stock co. April 12-18, except 15, in The Great Diamond Robbery, Two Hearts of Erin, Jim, the Penman, Peaches, Fresno Kidder, My Mother-in-Law, Humbug, She Couldn't Marry Three, and The Strange Adventures of Miss Brown to fair business; audiences pleased. De Wolf Hopper in Mr. Pickwick 15 to a large and appreciative audience. Louis Mann in All On Account of Eliza 20; fair and enthusiastic audience. Foxy Grandpa 21; fair and very appreciative audience. James K. Hackett in The Crisis 22 to largest receipts of season; enthusiastic audience. The Two Sisters 23. Adelaide Fitz-Allan in The Duchess of Devonshire 28. The Burgomaster 27.

WILKES-BARRE. — THE NESBITT (Harry Brown, mgr.): Otis Skinner in Lazarre April 17; large and well pleased audience. J. H. Stoddart in The Bonnie Brier Bush 18 (return) to capacity; enthusiastic house. Jerome Sykes in The Billionaire 22; good business. Saucy Jack Barry 27. The Burgomaster 29. Laura Biggar in East Lynne 29. The Tyranny of Texas 1.——GRAND OPERA HOUSE (Harry Brown, mgr.): King Dramatic co. 13-18 (mat. daily). Plays: The Sporting Duchess, The Penitent, and The Fatal Card. Irene Myers co. 20-25. Plays: Through the Breakers, The Two Orphans, The Electrician, My Lady Nell, and The Price of Honor. King of the Coal Fields 27-29. Wills Brothers' co. 30-2.

TYRONE.—ACADEMY OF MUSIC (H. K. Hambly, mgr.): Foxy Grandpa April 18; pleasing to capacity. Musical Clubs, University of Pennsylvania, 20; very entertaining to large audience. The Silver Dagger 22 to poor house. Gay Paree Burlesquers 23. Black Patti Troubadours 1. A Turkish Bath 4. Thelma 12. Resurrection 14. As You Like It 28.——ITEM: H. K. Hambly, manager of the Academy, has gone to Washington, Pa., to take up business interests. G. C. Bocking will take charge of the house and finish out the season.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, mgr.): Paul Gilmore presented The Tyranny of Texas April 18 to good business and appreciative audience. The Sign of the Cross 20; large house. U. of P. Glee Club 21; large attendance. James K. Hackett presented The Crisis 22 to large and enthusiastic audience. Are You a Mason 24; excellent patronage. Kathryn Kidder 25. Gay Paris Burlesquers 27, 28. King Dodo 29. Black Patti Troubadours 30. Hearts of Oak 2. Wilbur R. Mack co. 4-9.

HAZLETON.—GRAND OPERA HOUSE (Henry Walser, mgr.): Louis Mann in All On Account of Eliza April 16; very pleasing performance to large house. Arizona 18; fair houses; excellent co. Davidson Stock co. 20-25 opened to capacity in The Great Diamond Robbery, followed by The Strange Adventures of Miss Brown and Jim, the Penman; co. above the average. The Two Sisters (return) 27. The Duchess of Devonshire 28. Ithaca Band (auspices Y. M. C. A.) 29.

BELLE VERNON.—OPERA HOUSE (Elson Hommel, mgr.): Nelly Lyons Healy co. April 17, 18; fair business; very good performances. Elsenbarth and Henderson's Floating Theatre 17; fair business; poor performance. Simvelle's Romeo and Juliet (return) 24. In Gay Paris 30.——ITEM: The Monessen, Belle Vernon and Fayette City Electric line is building and nearing completion, which will give Belle Vernon an increased drawing population of ten thousand.

UNIONTOWN.—GRAND OPERA HOUSE: The New Mistress of Santa Cruz (local) April 16 pleased large audience. Royal Lilliputians 18; good house and co. Jefferson De Angelis in The Emerald Isle 21 pleased good house. Kathryn Kidder in An Eye for an Eye 22. The Sign of the Cross 24. Black Patti Troubadours 25. The Smart Set 29. Hearts of Oak 30. King Dodo 1. Jack Munroe 6. Bon Ton Burlesquers 7. As You Like It 8. The Chaperons (return) 15. Winchester 16.

HARRISBURG.—GRAND OPERA HOUSE (Nathan Appell, mgr.): De Wolf Hopper in Mr. Pickwick April 16; good house and co. Frank Daniels in Miss Simplicity 17; good house and co. The Sign of the Cross 18; good audience; co. fair. Wine, Woman and Song 20, 21 to good business; attraction inferior. The Burgomaster 22 to good business; strong co. Jerome Sykes 23. Clara Turner 27-2. Jefferson De Angelis 4. Davidson Comedy co. 5-10. Blanche Walsh 11. Gay Paree Burlesquers 13.

MAHANOY CITY.—KAIER'S GRAND OPERA HOUSE (J. J. Quirk, mgr.): King of the Coal Fields April 18; fair house pleased. Minstrels (local) 27. The Two Sisters (return) 28. Ithaca Band 30. Winchester (return) 5.——HERSTER'S OPERA HOUSE (F. H. Waltz, mgr.): East Lynne 21; light business. New York Imperial Stock co. 23-25 (return) opened to fair house. Plays: Man's Enemy, Queena, Duplicity, and A Pledge of Honor. The Great Coal Strike (local) 30.

CHARLEROI.—COYLE THEATRE (Robert S. Coyle, mgr.): Van Dyke and Eaton co. April 13-18. Plays: The Lion's Heart, The Crucifix, or Siberia, Held by the Enemy, Three Musketeers, Camille, The Two Orphans, and Across the Desert; good business pleased. Pickups from Puck 21; large house satisfied. A Crazy Idea 23 (local).——ITEM: A Crazy Idea will close season.

POTTSVILLE.—ACADEMY OF MUSIC (Charles Hausmann, mgr.): Frank Daniels in Miss Simplicity April 16; very good business; well pleased. King of the Coal Fields 17; fair business. Professor Saunders' Moving Pictures 18; good business. Eulalie Burlesquers 21; fair business. Winchester 30. Jefferson De Angelis 2. Maude Hillman co. 4-9. Gay Paris Girls 12. Romeo and Juliet 16.

NEW CASTLE.—OPERA HOUSE (Jacob F. Geninger, mgr.): Innocent Beauties April 16 pleased good house. King Dodo 17; excellent performance to S. R. O. Wilbur Mack 18; fair co.; packed house. Irving French co. opened 20-22 in A Runaway Wife. Other plays: An Irishman's Troubles and Katherine Mavourneen; good co.; fair business. The Smart Set 23. My Friend from India 25.

READING.—TEMPLE THEATRE (C. A. Bird, mgr.): Maude Hillman co. April 20-25. Plays: Duchess Du Barry, Gettysburg, East Lynne, Reaping the Whirlwind, In the Heart of Washington, and Garry Owen; performances good; houses large.——ACADEMY OF MUSIC (John D. Mishler, mgr.): Rudolph and Adolph 18. Ludlam School of Dramatic Art in Frou Frou 20.

PITTSTON.—LYRIC THEATRE (Harry J. Sinclair, res. mgr.): Otis Skinner in Lazarre April 16; large audience; excellent performance. Arizona 17; large and delighted audience. Man to Man 18; fair business and performances. A Desperate Chance 22; satisfactory performances and business. King of the Coal Fields 23. Saucy Jack Barry 24. Stetson's U. T. C. 27. Conroy and Mack 30-2.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (J. Albert Walton, mgr.): Conroy and Mack April 20-22 to good houses in Streets of New York, Dixie's Land, and Sheridan Keene, Detective. Ernest Gamble Recital co. 24. Barlow and Wilson's Minstrels 28. Shayne Stock co. 27-29.——ITEM: Season will close 30.

MEADVILLE.—ACADEMY OF MUSIC (E. H. Norris, mgr.): Irving French co. April 16-18 in A Runaway Wife, An Irishman's Troubles, and O'Moore's Courtship to large houses. Adelaide Thurston 21 in At Cozy Corners delighted good attendance. King Dodo 23. Jefferson De Angelis in The Emerald Isle 25. The Great Dudleys 29, 30.

KANE.—TEMPLE THEATRE (A. B. Cohn and H. W. Sweely, mgrs.): Kathryn Kidder in An Eye for an Eye April 17 pleased small audience. A Texas Steer 18 to good business. Paul Gilmore in A Tyranny of Tears pleased small house. Colonial Moving Pictures co. 20. The Tide of Life 9. Gorton's Minstrels 11.

FRANKLIN.—OPERA HOUSE (John Mills, mgr.): The Two Sisters April 15; good attendance; pleased. Under Southern Skies 17; large business; performance and co. excellent. King Dodo 21; good co. and house. Louis James and Frederick Warde in The Tempest 24. Weary Willie Walker 25. Colonial Moving Pictures 27. Elks' Minstrels (local) 12, 13.

OIL CITY.—NEW OPERA HOUSE (George H. Verbeck, mgr.): Eagles' Minstrels (local) April 16, 17; large houses. Adelaide Thurston 20 in At Cozy Corners; greatly pleased. King Dodo 22; good business; capable co. Louis James and Frederick Warde 25 Slaves of Passion 28. The Dudleys 1. The Tide of Life 11.

NORRISTOWN.—GRAND OPERA HOUSE (Fred W. Allen, mgr.): Wills Brothers' Comedy co. April 16-19, presenting In Atlantic City, The Two Old Cronies, and Happy Hooligan to usual large audiences. The Norristowners 21, 22, benefit of Charity Hospital, pleased large audiences. Foxy Grandpa 23 canceled. Winchester 24. Maude Hillman co. 27-1.

YORK.—OPERA HOUSE (B. C. Penta, mgr.): Watson's Orientals April 16 pleased good house. The Duchess of Devonshire 17 pleased fair house. Winchester 18 pleased fair house (return). Wills Brothers 20-22 in Atlantic City, Two Old Cronies, and Jolly Hooligan to good business. Howe's Moving Pictures 23. Garside, Condit and Mack Stock co. 27-2.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (James C. Packer, mgr.): Adelaide Fitz-Allan presented The Duchess of Devonshire April 16 to a highly appreciative audience. Si Stebbins 20 failed to appear. A Runaway Match 23. Foxy Grandpa 28. Romeo and Juliet 4. Winchester 6.

WASHINGTON.—LYRIC THEATRE (F. R. Hallam, mgr.): An Irish Arab April 15, and Home Sweet Home 16 (local); business fair. Cook-Church co. 20, 21, and 22-25. The Sign of the Cross 23.——NEW CITY OPERA HOUSE (R. H. Sackville, mgr.): Manhattan Stock co. 20-25.

GREENSBURG.—KEAGGY THEATRE (R. G. Curran, mgr.): Foxy Grandpa April 15 (return) pleased packed house. Barlow and Wilson's Minstrels 17; fair business. Franklin and Marshall Glee Club 18; delightful entertainment. Kathryn Kidder in An Eye for an Eye 23.

CONNELLSVILLE.—THEATRE (Fred Robbins, mgr.): Elks' Minstrels (local) April 13-16; packed houses; best entertainment ever given by the order here. Barlow and Wilson's Minstrels 18; good business; fair performances. Black Patti Troubadours 24. Hearts of Oak 28. Howe's Moving Pictures 1.

CLEARFIELD.—NEW OPERA HOUSE (Thomas E. Clark, mgr.): A Hidden Crime April 20; good house; satisfaction. Porter J. White's Faust 22; capacity; well pleased. Are You a Mason 27. Romeo and Juliet 1. King of the Coal Fields 9 canceled. Old 31 Stebbins 4. Shayne Stock co. 11.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, mgr.): The Captain's Ward April 16 (local) to large house. The Oriental Burlesquers 17 to good business. Winchester 22 (return) to large houses. Wine, Woman and Song 25. Waverly's Minstrels 27.

CHAMBERSBURG. — ROSEDALE OPERA HOUSE (Frank Orr, mgr.): Under Two Flags (local) April 17 to fair business. The Convict's Daughter 21 pleased good house. The Belle of Verona 22, 24 (local). The Tide of Life 25.

ASHLAND.—GRAND NEW OPERA HOUSE (S. S. Saunders, mgr.): Ollie Halford Stock co. April 16-18; light patronage. Plays: Wicked London, The Fatal Wedding, and Tracy, the Bandit. Foxy Grandpa 24. New York Imperial Stock co. 27-2.

ST. MARYS.—TEMPLE THEATRE (John S. Speer, mgr.): The Two Sisters April 17; performance and house fair. Elks' Minstrels 20 amused good house. Porter J. White in Faust 23. A Turkish Texan 1.

CARBONDALE.—OPERA HOUSE (Dan P. Syre, mgr.): Man to Man April 20; business good. A Temperate Chance 21; audience large. The Silver Dagger 24. Ithaca Band 28. Stetson's U. T. C. 29. Gorman and Wall's Minstrels 2. Jefferson De Angelis 6.

WARREN.—LIBRARY THEATRE (F. R. Scott, mgr.): Paul Gilmore in The Tyranny of Texas April 20 pleased good house. Adelaide Thurston in At Cozy Corners 23; large business. King Dodo 28. Jefferson De Angelis 28.

JOHNSONBURG.—ARMSTRONG OPERA HOUSE (Johnsonburg Amusement Co., mgrs.): A Texas Steer April 17 pleased good house. Porter J. White's Faust 20; fair house and performance. The Two Sisters 24 failed to please good house. A Lovely Day for a Walk 30. The Tide of Life 6.

PUNXSUTAWNEY.—OPERA HOUSE (C. W. Park, mgr.): Porter J. White's Faust April 16; matinee and night; fair houses pleased. The Two Sisters 20; fair house pleased. Weary Willie Walker 22. Pickups from Puck 24.

HANOVER.—OPERA HOUSE (Harry C. Nailt, mgr.): Man to Man April 10; creditable performance to small house. Elks' Minstrels 16, 17 to crowded houses; excellent performances. The Convict's Daughter 23.

BUTLER.—PARK THEATRE (George M. Buchalter, mgr.): Under Southern Skies April 16; S. R. O. Are You a Mason 18; crowded house. King Dodo 20; S. R. O. A Hidden Crime 21; good house. Hello, Bill 24. Faust 25. David Garrick (local) 28, 29.

ERIE.—PARK OPERA HOUSE (M. Reis, mgr.): Paul Gilmore April 20 in The Tyranny of Texas to good business. James and Warde 27. Francis Wilson 28. Stuart Robson 29. Anna Held 30. Arizona 1. William Faversham 2.

BRADFORD.—WAGNER OPERA HOUSE (P. W. Wagner, mgr.): The Two Sisters April 16; small audience. Stetson's U. T. C. 18; crowded house. Adelaide Thurston in At Cozy Corners 24. King Dodo 27. Jefferson De Angelis 29.

IRWIN.—OPERA HOUSE (H. L. Maxhoff, mgr.): Weary Willie Walker April 17 pleased small audience. Hello, Bill 20 to usual house; performance good. Slaves of Passion 21; small audience; fair performance.

MT. CARMEL.—G. A. R. OPERA HOUSE (Geo Gould, mgr.): King of the Coal Fields April 21; no audience; money refunded. Foxy Grandpa 23; fair co.; good business. The Tide of Life 28. Alice Carey Concert co. 29. Ollie Halford co. 30-2. Winchester 6.

BETHLEHEM.—GRAND OPERA HOUSE (C. B. Stevens, bus. mgr.): Lehigh University Mustard and Cheese Dramatic Association in Alabama April 22, Harry Tracy co. 27. The Duchess of Devonshire 28. Two Sisters 1.

WAYNESBURG.—OPERA HOUSE (J. W. Mansell, mgr.): Weary Willie Walker April 16 pleased large house. Van Dyke and Eaton co. 20-22; good satisfaction to fair houses.

MOUNT PLEASANT.—GRAND OPERA HOUSE (J. B. Goldsmith, mgr.): Franklin and Marshall College Glee Club April 17; large audience; pleased. Ithaca Concert co. 21; fair house. Hello, Bill 22.

SHARON.—MORGAN GRAND OPERA HOUSE (S. S. Morgan, mgr.): Wilbur Mack co. April 13-17; good business. A Hidden Crime 23; fair house and co. Bryan Stock co. 27-2.

POTTSTOWN.—GRAND OPERA HOUSE (C. M. Vanderslice, mgr.): The Village Parson April 18; fair and appreciative audience. The Duchess of Devonshire 20; moderate patronage. The Burgomaster 5.

M'KEESPORT.—WHITE'S OPERA HOUSE (Frank D. Hunter, mgr.): A Runaway Match April 20; amused good house. Are You a Mason 22 pleasing good house.

FREELAND.—GRAND OPERA HOUSE (J. J.

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121 West 42d Street, N. Y.

Artist Proofs

FEINBERG wishes to call the attention of Managers and the Profession to

McMenimen, mgr.): Minstrel of Capri (local) April 20; B. P. O. The King of the Coal Fields 22. East Lynne 23. Foxy Grandpa 27.

OLYPHANT.—F. M. OPERA HOUSE (Gibbons and Carshine, mgrs.): King of the Coal Fields April 21. The Tide of Life 23. Convoy and Mack 7-9. Romeo and Juliet 12.

WEST CHESTER.—ASSEMBLY BUILDING (Davis Beaumont, mgr.): Howe's Moving Pictures April 21; fine performance and business. Foxy Grandpa 1.

LEBANON.—FISHER ACADEMY OF MUSIC (George T. Spang, mgr.): Oratorio Redemption, by the Lebanon Choral Society, April 23. Eulalie Musical co. 25. Davidson Stock co. 27-2.

NORTH EAST. — SHORT'S OPERA HOUSE (Charles A. Snaiga, mgr.): Stetson's U. T. C. April 18; large house; well put on. Leah, the Forsaken 20 (benefit to Catholic Church); crowded house.

MAUCH CHUNK.—OPERA HOUSE (Robert Heberling, mgr.): Jolly Companions April 20 failed to appear. Wine, Woman and Song 22. M. C. Choral Society 30.

COLUMBIA.—OPERA HOUSE (James Crowthers, mgr.): Wine, Woman and Song April 18; tenhevvy house; performance poor. The Drummer Boy of Shiloh (local) opened 20; large business pleased.

CARLISLE.—OPERA HOUSE (W. H. Brotz, mgr.): Dark April 13-22. Edison's Moving Pictures 24, 25. The Tide of Life 27. Foxy Grandpa 28.

LEWISBURG.—OPERA HOUSE (H. Ryer Snyder, mgr.): East Lynne April 23. Barlow and Wilson's Minstrels 29.

MERCER.—ORR'S OPERA HOUSE (Charles T. Ryan, mgr.): Dark.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Henry Bull, mgr.): The Fatal Wedding April 16 deserved better patronage. Elsie De Wolfe in Cynthia 18 drew fashionable audience; good co. Robert Edeson in Soldiers of Fortune 20; excellent performance to fine business. Fiddle-Dee-Dee 23. Watson's Burlesquers 24. When Woman Love 27.

WOONSOCKET.—OPERA HOUSE (Jack R. Organ, mgr.): The Show Girl April 14 to S. R. O. Rice Brothers 15; good house. The Fatal Wedding 16 to good business. Foxy Jay 21 (return) pleased good house. When Woman Love 23. Creatore 24. Richard Carvel 27. Local 28. Mildred Holland 30.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, mgr.): Resurrection April 16; fair performance to good house. Watson's Oriental Burlesque co. 23.

WESTERLY.—SLAVEN'S OPERA HOUSE (C. B. Slaven, mgr.): When Woman Love April 23 pleased fair house.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Charles Hoffman, acting mgr.): William H. West's Minstrels April 15 pleased good house. The Irish Pawnbroker 16; Joseph Jefferson 27.——THEATRE: Manager Charles W. Keogh, who has been on the road all Winter for his health, is here for a few weeks, hoping like his old self again.

COLUMBIA.—THEATRE (Smithdeal and Brown, props.): West's Minstrels April 17; fine performance to large and enthusiastic audience. Joseph Jefferson 24.

SOUTH DAKOTA.

YANKTON.—NEW THEATRE (Fred Mackintosh, mgr.): Angell's Comedians April 13-18; fair co. and business. Minstrels (local) to S. R. O. The Gamekeeper 20. A Busy Day 4. Stetson's U. T. C. 6.

TENNESSEE.

MEMPHIS.—LYCEUM THEATRE (Frank Gray, mgr.): The closing attraction of the season, Joseph Jefferson in Rip Van Winkle April 14, was witnessed by immense houses.——GRAND OPERA HOUSE (A. R. Hawkins, mgr.): Hensley Stock co. in Don Caesar de Bazan 14-18; good house. Hazel Kirke 20-25 drew well. Lorin Howe, the popular leading woman, will have a benefit 28. Faust 29.——AUDITORIUM (Benjamin M. Stahlman, mgr.): Rostus Cowan in The Sword of the King 21; immense house pleased. Anna Eva Fay 22-25. Metropolitan Opera House Orchestra 2. Ancelot 14-16.

BRISTOL.—HARMELING OPERA HOUSE (J. D. Harmeling, mgr.): Shannon's Day Show April 17, 18; fair houses; good show. Powell and Jones' Tennessee 20; small business. Lyle Williams' Comedy co. 21-25.——NEW: The Harmeling Theatre has changed hands. Dr. H. V. Fowler has bought the property and has associated with him Oliver Taylor in the management. Messrs. Fowler and Taylor will take charge Sept. 1.

JACKSON.—MARLOWE THEATRE (Worsley and Tyndall, mgrs.): Other People's Money April 13; large audience; fair performance. Henrietta Crosman in The Sword of the King 20. Effery's Royal Italian Band 4.

CHATTANOOGA.—NEW OPERA HOUSE (Fred R. Albert, mgr.): Hanley-Moore co. April 20-25. The Irish Pawnbrokers 28.

TEXAS.

SAN ANTONIO.—GRAND OPERA HOUSE (Shelby R. Webb, mgr.): Gagnon-Pollock co. April 13-18 in Story the Outlaw, The Gambler and the Lady, and The Streets of City; co. and business satisfactory. Jesse Bonham (benefit stage carpenter) 21.——EMPIRE (OPERA HOUSE (H. A. Brady, mgr.): Dark. National Stock co. open indefinite engagement 19.

GALVESTON.—GRAND OPERA HOUSE (M. C. Gabriel, mgr.): Olympia Opera co. April 16-20 in La Sonnambula, Wang, El Capitan, Mikado, and Chimes of Normandy pleased fair audiences. Treasurer Charles F. Brian, Jr.'s, benefit 21 will close the regular season.

BROWNWOOD.—WORTH OPERA HOUSE (Simpson and Sea, mgrs.): The Bachelor Maids Minstrels (local) April 14 to a $150 house. Bob Taylor 21.

FORT WORTH. — GREENWALL'S OPERA HOUSE (Phil Greenwall, mgr.): Anna Eva Fay April 13-18 to full houses; entertainments very pleasing.

WAXAHACHIE.—OPERA HOUSE (J. M. Cauley, mgr.): Le Roy Hypnotic co. April 9-11 to fair business. Ashley-Rush co. 13 to poor business.

DALLAS.—THEATRE (George Auny, mgr.): The Knowles April 13-18 pleased full houses. Baron Richards 25 (Manager Auny's benefit).

GREENVILLE.—KING OPERA HOUSE (Walter Bean, mgr.): Dark.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, mgr.): Al. G. Field's Minstrels April 13, 14 to packed houses; good show. Thatcher Stock co. in Moths 20-22.——GRAND THEATRE (Jones and Hammer, mgrs.): Closed for season. Will try a Summer stock co.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, mgr.): The Duchess of Dockey April 16; good satisfaction. to light house. Thatcher Stock co. 22. Charles B. Hanford 1. John Griffith 18.

VERMONT.

BURLINGTON. — HOWARD OPERA HOUSE (Mrs. W. K. Walker, mgr.): Bennett-Moulton co. April 13-18; fine business. Denman Thompson 23. Mrs. Le Moyne 24. Thomas Jefferson 25. David Harum 27. Yale's Evil Eye 28. U. V. M. (local) 2. Mary Howe 5 Robert Mantell 9. Sam T. Koch 12.

BARRE.—OPERA HOUSE (W. W. Lapoint, mgr.): Midnight in Chinatown April 18; poor performance to small house. Denman Thompson in The Old Homestead 24. The Evil Eye 25. Rip Van Winkle 28. David Harum 30.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, mgr.): Midnight in Chinatown April 17 to small house. Thomas Jefferson in Rip Van Winkle 27. David Harum 30.

BENNINGTON.—OPERA HOUSE (Goldsmith and Wood, mgrs.): Peck's Bad Boy April 17; very poor to good business. Chauncey Olcott 4.——LIBRARY HALL (Charles Kimball, mgr.): Dark.

WOODSTOCK.—MUSIC HALL: The Old Homestead April 28. Kilties' Band 18. Bennett-Moulton co. 25-30.

BRATTLEBORO.—AUDITORIUM (G. E. Fox, mgr.): Union Minstrels (local) April 23; S. R. O. Bennett and Moulton co. 27-2.

RUTLAND.—OPERA HOUSE (A. W. Higgins, mgr.): Bennett and Moulton co. 20-25; good houses. Joseph Jefferson in Rip Van Winkle 29.

BELLOWS FALLS.—OPERA HOUSE: Joshua Whitcomb (receipts, $900). The Evil Eye 23; fine house (receipts, $460). David Harum 1.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. R. Waugh, mgr.): Hadfield Stock co. April 16-18; poor co.; good business. Mrs. Le Moyne 25.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, lessee): Haverly's Minstrels April 18; fair performance to poor business. The Mask and Wig Club of University of Pennsylvania presenting Sir Robinson Crusoe 21; excellent production to large and fashionable audience.——BIJOU THEATRE (Globe Wells, mgr.): Her Wrong Husband 20-25; poor performance to fair business. Nellie Mahoney pleasing M'Lles 27-2.

STAUNTON.—OPERA HOUSE (Hartsook and Shultz, mgrs.): Wheelocker April 15, 16; fair business; very satisfactory performances. Arnold Stock co. 20-25 opened in The Blue and the Gray. Midnight in Chinatown, and Life in Greater New York; good business and performances. University of Virginia Dramatic Club in Charlie's Aunt 1.

NORFOLK.—ACADEMY OF MUSIC (T. G. Leath, lessee): Academy Musical Comedy co. April 20-25 presenting in a very satisfactory manner The Girl from Paris to good business.——THE GRANBY (Otto Wells, mgr.): Nellie McHenry in M'lles 20-25; business and performances good. Vaudeville 27-2.

NEWPORT NEWS.—ACADEMY OF MUSIC (Harry Bernstein, mgr.): Haverly's Minstrels April 16 pleased good house. Mabel Paige co. continue to please good audiences. Layton Carnival co. closed 18 to fair business.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, mgr.): Haverly's Minstrels April 21; good house and performance. Gentry's Dog and Pony Show 23. Boston Festival Orchestra 28.

ROANOKE.—ACADEMY OF MUSIC (Leath and Wells, lessees): Sparks' Circus April 18. Haverly's Minstrels 22; fair business. Coburn-Seattle Stock co. for ten weeks, beginning 27. Joseph Jefferson 30.

DANVILLE.—ACADEMY OF MUSIC (O. A. Neal, mgr.): Haverly's Minstrels April 20 pleased good house. Payton Sisters 27-2.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, mgr.): Dark.

HARRISONBURG.—ASSEMBLY HALL (W. A. Braithwaite and Co., mgrs.): Dark.

WASHINGTON.

WALLA WALLA.—NEW WALLA WALLA THEATRE (C. F. Van De Water, mgr.): Philharmonic Quartette April 13; fair house pleased. Resurrection 16; good house; performance fair. Captain Richmond Pearson Hobson 20. Charles B. Hanford in The Taming of the Shrew 21. Minstrels (local) 12. Mrs. Bruce in Unsurat 22. John Griffith in Macbeth 24.

SPOKANE.—THEATRE (Dan L. Weaver, mgr.): W. H. Crane in David Harum April 18; S. R. O.; excellent performance.——AUDITORIUM (Harry C. Hayward, mgr.): Flanagan's Ball 13-15; laughable farce; good business. California 16, 17; interesting performance; fair business.

TACOMA.—THEATRE (Cal. Heilig, mgr.): Unsurat April 17, 18 to fair attendance. Mrs. Bruce in title-role; well received.——LYCEUM (Dean B. Worley, mgr.): Dark 11-18.

WEST VIRGINIA.

WHEELING.—COURT THEATRE (E. B. Frankheim, mgr.): Alice Fischer April 20 in Mrs. Jack pleased large audience. Hearts of Oak 23. Williams Faversham 29. The Little Princess 4. Wards and James 15.——GRAND OPERA HOUSE (Charles A. Fehsler, mgr.): Chester Dee Vaudeville co. in A Drop of Poison, Ten, Ten, Dear and The Soul of Honor to capacity. American's Vaudeville Stars 27-2.

CLARKSBURG.—TRADERS' GRAND OPERA HOUSE (R. A. Furland, mgr.): The Convict's Daughter April 14 pleased good house. Paul Gilmore in The Tyranny of Tears 15; excellent co.; fair house. Season closed with Alberta Gallatin 20 in As You Like It; S. R. O.

WESTON.—CAMDEN OPERA HOUSE (George V. Fletcher, mgr.): The Convict's Daughter April 15; good performance and business. As You Like It 18; excellent co. to large house. Shaveille's Romeo and Juliet 20; excellent performance; good business. Tuliss 23.

SISTERSVILLE.—AUDITORIUM THEATRE (A. R. Doyle, mgr.): Human Hearts April 17 pleased good house. Imperial Stock co. 20-25 opened with Captain Impudence to S. R. O. Other bills: The Lost Paradise, A Daughter of the South, and The Dangers of a Great City.

HUNTINGTON.—THEATRE (Joseph R. Gallick, mgr.): Kittie Rand April 16; good co.; small house. Keystone co. opened in Utah 20 to crowded house; fair co. Season will close with Alberta Gallatin 27.

WEST UNION.—SMITH'S OPERA HOUSE (S. P. Smith, mgr.): Circumstantial Evidence, April 11 failed to appear. Shaveille's Romeo and Juliet 21 pleased large audience.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, mgr.): Alberta Gallatin in As You Like It April 24. Keystone Dramatic co. 27-2; closing the season.

FAIRMONT.—GRAND OPERA HOUSE (J. E. Powell, mgr.): Human Hearts April 16; light house; fine attraction. As You Like It 17; crowded house; fair performance. Season closed.

WELLSBURG.—BARTH'S OPERA HOUSE (W. F. Barth, mgr.): Manhattan Stock co. April 16-18; good business and performances.

GRAFTON.—BRINKMANN OPERA HOUSE (Charles Brinkmann, mgr.): Shaveille's Romeo and Juliet April 22; large house.

WISCONSIN.

OSHKOSH.—GRAND OPERA HOUSE (J. R. Williams, mgr.): The Man from Sweden April 14; good business. The Cowboy and the Lady 16; good house and performance. Uncle Josh Spruceby 18; good business. Hi Henry's Minstrels 19; house crowded. Arizona 21 to crowded house.——ITEM: The Northwestern Theatre Managers' Association held their annual meeting in this city 20.

APPLETON.—THEATRE (John Conway, mgr.): The Man from Sweden April 15 to good business. The Cowboy and the Lady 17 pleased large business. Uncle Josh Spruceby 19 failed to please large house. Arizona 20 pleased S. R. O. The Strollers 22. Pete Baker 25. Hoeffler Stock co. 26-2. Resurrection 4. A Millionaire Tramp 5. The Sleeping Beauty 7. S. P. J. Carpenter's For Her Sake 10.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, mgr.): A Trip to Chinatown April 15; good house; well pleased. Fond Stock co. 16-18 in Side by Side, Search for Gold, and 'Twixt Love and Duty to good business. E. J. Carpenter's For Her Sake 22. Stetson's U. T. C. 25. Uncle Josh Spruceby 29. James O'Neill 30. Myrtle Winton co. 4-9. Rose Coghlan 12.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, mgr.): The Strollers April 13 to good business. A Trip to Chinatown 14 to light house. Arizona 16 to fair audience. York State Folks 20. The Telephone Girl 22.——MUSIC HALL (Keough and Alvord, mgrs.): Gerard Comedy co. 20-25. Keough and Dorr's Modern Mastadon Minstrels 27.

FON. DU LAC.—CRESCENT OPERA HOUSE (F. B. Haber, mgr.): Uncle Josh Spruceby April 15; co. and house fair. Hi Henry's Minstrels 17; good co. to crowded house. The Cowboy and the Lady 20 pleased good house. Van Dyke and Eaton co. 23-25. The Strollers 27. Kennedy Players 4-9. E. J. Carpenter's For Her Sake 12.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Felker, mgr.): James O'Neill April 13; fine production of The Musician. The New Kingdrome 19, with vaudeville acts by Mabel Kite, Pascatel, John T. Powers, and Kilroy and Britton, pleased good audience. Van Dyke and Eaton Comedy co. 20-2.

JANESVILLE.—MYERS GRAND OPERA HOUSE (Peter L. Myers, mgr.): James O'Neill in The Musician April 15 pleased fair house. Lyman H. Howes Pictures 18 were good; audience small. The Chaperons 22. Lyceum Comedy co. 24, 25. Janice Meredith 27.

SHEBOYGAN.—CONCORDIA THEATRE (E. J. Kempf, mgr.): The Cowboy and the Lady April 19 to well pleased audience. A Millionaire Tramp 24.——TURNER HALL (John Goos, mgr.): Pabst Theatre Stock co., of Milwaukee, will present Der Herr Senator 23.

NEENAH.—THEATRE (Jack Hoeffler, mgr.) A Thoroughbred Tramp April 16; good attraction to large audience. The Cowboy and the Lady 18; large audience; co. fair. Hoeffler Stock co. 20-25; first night to capacity and better. The Telephone Girl 5. When Knighthood Was in Flower 15.

WAUSAU.—GRAND (C. S. Cone, mgr.): The Cowboy and the Lady April 15 pleased good house. The Man from Sweden 17; fair house and performance. A Busy Day 19 pleased topheavy house. The Bohemian Girl 20, 21 (local) pleased S. R. O. The Strollers 24. Pabst Stock co. (German) 26.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, mgr.): James O'Neill in The Musician April 16 drew well; good satisfaction. S. Miller Kent in The Cowboy and the Lady 21 pleased fair house. Arizona 23; well presented to large audience. The Strollers 28. U. W. Musical Clubs (local) 30.

MARINETTE.—SCOTT OPERA HOUSE (William Steinle, mgr.): Hi Henry's Minstrels April 22. Uncle Josh Spruceby 23. The Resurrection 25. Operetta, The House That Jack Built, 30-2. E. J. Carpenter's For Her Sake 1. Side Tracked 7. Tim Murphy 8. Al. Wilson 16.

BARABOO.—GRAND OPERA HOUSE (F. E. Shults, mgr.): Noble's Theatre co. April 13-20 in Michael Strogoff, Two Orphans, Monte Cristo, Miss Hurley from Jersey, Sambo, and Reuben Glue; good business; general satisfaction.

STEVENS POINT.—NEW GRAND OPERA HOUSE (William Moll, mgr.): Stetson's U. T. C. April 13; large house. The Man from Sweden 18 pleased good business. Pete Baker in Chris and Lena 22. A Millionaire Tramp 2.

NEILLSVILLE.—GRAND OPERA HOUSE (J. W. Hummel, mgr.): Stetson's U. T. C. April 14 pleased packed house. A Busy Day 15. Noble's Dramatic co. 27-2.

BELOIT.—WILSON'S OPERA HOUSE (C. E. Wilson, mgr.): Pete Baker, assisted by Chris and Lena April 20 to fair house. Lyceum Comedy co. 24, 25. Over Niagara Falls 28.

EAU CLAIRE.—GRAND OPERA HOUSE (C. D. Moon, mgr.): R. J. Carpenter's For Her Sake April 15 to light business. Stetson's U. T. C. 21 to packed house. York State Folks 28.

GRAND RAPIDS.—GRAND OPERA HOUSE (C. G. Hamilton, mgr.): Frank E. Lane Stock co. April 20, except 21, opened in Quincy Lumbee to packed house. The Little Mother 21; good performances.

PORTAGE.—OPERA HOUSE (A. E. Cavanagh, mgr.): Chris and Lena April 21; large business; audience well pleased. A Busy Day 24. Janice Meredith 29.

WATERTOWN.—TURNER OPERA HOUSE (E. A. Newman, mgr.): Hi Henry's Minstrels April 15; S. R. O.; very good co. Gibson's Minstrels 16; good co.; fair house. Janice Meredith 28. Flo Irwin 2.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, mgr.): Chris and Lena April 16; full house; performance fair. Janice Meredith 28.

WAUPACA.—CITY OPERA HOUSE (E. J. Havenor, mgr.): Resurrection April 21; good performance; fair audience. Indiana Folks 28.

WYOMING.

CHEYENNE.—TURNER HALL THEATRE (Paul Bailey, mgr.): Dark.

CANADA.

VANCOUVER, B. C.—OPERA HOUSE (E. B. Richetts, mgr.): Mrs. Bruce in Unsurat April 15; good performance to fair business. Rose Coghlan in The Second Mrs. Tanqueray 15; excellent performance to large audience. When Knighthood Was in Flower 17. McEvoy, hypnotist, 20-25.——EAST END THEATRE (L. Bock, mgr.): David Harum 8-10. Is Marriage a Failure 11. Damon and Pythias 13, 14, and Otpice 15, all pleased good house.——ELECTRIC THEATRE: Leonardi and Morrell to large business.——LA PETITE THEATRE: Moving pictures received large patronage.

ST. THOMAS, ONT.—NEW GRAND OPERA HOUSE (George Stacey, mgr.): Arizona April 6; good house and production. A Devil's Auction 10 pleased good house. Lewis Morrison in Faust 11; fair house; co. fine. Talbot Club Minstrels (local) 14, 15 to packed houses. The James Boys in Missouri 16; audience fair. Gordon-Shay Grand Opera co. in Il Trovatore 20. The Princess Chic 24. The Gambler's Daughter 28.——NEW DUNCOMBE OPERA HOUSE (George Stacey, mgr.): Resurrection 15; fair house and performance. Benefit performance (local) 16 to good house. Glick Stock co. 20-25.

LONDON, ONT.—GRAND OPERA HOUSE (A. H. O'Neil, mgr.): Hunting for Hawkins April 16; fair attendance. The James Boys in Missouri 17, 18; small but well pleased audiences. Gordon-Shay Grand Opera co. in Carmen 21; satisfactory performance to average business. A Gambler's Daughter 22 pleased fair house. The Princess Chic 23. King Dramatic co. 27-2.——LONDON OPERA HOUSE (Alex. Harvey, mgr.): Resurrection 13; light matinee and fair night attendance. Orient Minstrels (local) 27.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.): Daniel E. Ryan co. April 14-18 in An Enemy to the King, A Royal Lover, Virginius, and Forgiven; co. opened second week of engagement 20 in Monte Cristo; great business; fine performances. A Devil's Auction 21, 22.——CARLETON STREET AUDITORIUM: Dandy Dick (local) 21, 22. J. H. Stoddart in The Bonnie Briar Bush 23-25. Mary Louise Clary 27, 28.

OTTAWA, ONT.—RUSSELL THEATRE (P. Gorman, mgr.): Canadian Musical Festival April 20, 21; success from every standpoint. Thomas Jefferson in Rip Van Winkle 22. A Devil's Auction 23. Gordon-Shay Opera co. in Carmen 24. H. M. S. Pinafore (local) 27. Mrs. Le Moyne 28, 29.——GRAND OPERA HOUSE (R. J. Birdwhistle, local rep.): In Convict's Stripes 20-22. Kidnapped in New York 23-25.

KINGSTON, ONT.—GRAND OPERA HOUSE (W. C. Martin, mgr.): Lewis Morrison in Faust April 16; excellent performance to crowded house. A Gambler's Daughter 20 entertained fair house. The Devil's Auction 21 pleased fair audience. Gordon-Shay Grand Opera co. in Faust 24. The Princess Chic 25. Mrs. Le Moyne 28.

CHATHAM, ONT.—GRAND OPERA HOUSE (F. H. Busco, mgr.): Weary Willie Walker April 14; very ordinary co. to fair business. Resurrection 15 pleased good business. Local Minstrels 21. Charles A. Hamilton, lecturer, 22. Macaulay 24. Other People's Money 28.

WINNIPEG, MAN.—THEATRE (C. and S. Walker, mgr.): Arizona April 13, 14; excellent production to capacity. The Gamekeeper 15; fair. The Telephone Girl 16-18; poor co. Local 21. Firemen's Ball 23-30. The Darkest Hour 1, 2. Rose Coghlan 3, 4. City Band 7.

VICTORIA, B. C.—THEATRE (Joseph Boscowitz, mgr.): Rose Coghlan April 14; small audience; excellent performance. When Knighthood Was in Flower 16; fair attendance and performance. Amateur Concert 17.

ST. CATHARINES, ONT.—GRAND OPERA HOUSE (C. H. Willson, mgr.): A Devil's Auction April 17; large business and satisfaction. The Princess Chic 20 delighted S. R. O. The Gambler's Daughter 22 to fair business.

WOODSTOCK, ONT.—OPERA HOUSE (Charles A. Pyne, mgr.): The Kinsmen and Living Whist April 16-18; packed houses; catchy music. The Gambler's Daughter 21; mediocre performance; topheavy house. The Princess Chic 27.

GALT, ONT.—SCOTT'S OPERA HOUSE (R. McMillan, mgr.): A Devil's Auction April 15; large house pleased. The Princess Chic 21; good house; excellent performance.

HALIFAX, N. S.—ACADEMY OF MUSIC (J. D. Medcalfe, mgr.): Joe McAuliffe opened second week April 20 in Caught in the Web to large audience. A Devil's Auction 27-30.

BERLIN, ONT.—OPERA HOUSE (C. E. Mayer, mgr.): Resurrection April 22; fair house; average performance. The Three Musketeers 23. The Hottest Coon in Dixie 29.

PETROLIA, ONT.—VICTORIA OPERA HOUSE Dunlop and Hutchcroft, booking agents): Resurrection April 20 pleased fair house.

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—Headline of the *New York Journal-American*, April 7, 1903.

"'The Minister's Daughters,' which was produced last evening at the New Star Theatre, is an unusually skilfully constructed melodrama, and while it is full of the laughable situations and thrilling scenes in which at the end the villain is foiled and virtue triumphs, it gives an object lesson and a warning."—*N. Y. Journal-American.*

"'The Minister's Daughters' was applauded to the echo."—*New York Herald*, April 7.

"A whirl of action with no letting up, except at brief intervals, when a love story is being told, characterizes the run of the play of 'The Minister's Daughters,' at the Bijou this week. It opened to the capacity of the theatre and promises to be a record-breaker this season, so far as the matter of business."—*Daily News*, Chicago, Feb. 2, 1903.

"The pretty little house Grace, 'The Minister's Daughters,' began a week's engagement at the Star yesterday. Large audiences were present at both performances."—*Hearst's Chicago American*, Feb. 9, 1903.

"'The Minister's Daughters' scored a success with the large audience present. . . . The play abounds in original situations and climaxes. The performance is worthy the patronage of all."—*St. Louis World*, Dec. 29.

". . . certainly entitled . . . who wishes the popular Imperial 'a gush large audience so as to crowd every available space in its large auditorium. Glittering scenic effects and thrilling action prevails from the rise of the first curtain to the finish."—*St. Louis Chronicle.*

"The Imperial has an attraction far above the average this week in 'The Minister's Daughters,' which was attended by two immense audiences yesterday."—*St. Louis Globe-Democrat*, Dec. 29.

"'The Minister's Daughters,' which is a new sort of a melodrama, packed the Imperial at both performances Sunday. There is enough excitement, sentiment and humor in it for two shows."—*St. Louis Star*, Dec. 29.

"Some good, clean comedy scenes are interspersed throughout the piece."—*St. Louis Post-Dispatch*, Dec. 29.

"The opening performance last evening was attended by a large and enthusiastic audience. . . . Several new features appealed strongly to the audience. . . . an entirely new mechanical device is brought into use. . . . The fire scene is by far the best yet produced on the local stage."—*Pittsburg Gazette*, March 2, 1903.

"The performance is an entertaining one and fully merits the praise it is receiving."—*Pittsburg Chronicle*, March 2.

The *Pittsburg Leader*, March 2, in a long and analytical critique, amongst much we would like to quote, says: "Something absolutely new in the comedy line this week. 'The Minister's Daughters,' and it is likewise one of the best performances this city has had for some time."

"The performances is one that is sure to please and draw large houses the balance of the week."—*Pittsburg Press*, March 2.

"While it is thrilling and exciting of enthusiastic applause, yet there is a happy vein of comedy that a quietly moving story of much sweet interest, that runs the play of the usual variations and makes it a pretty, appealing comedy-drama. . . . One doesn't often see people behave as well acted or as well staged."—*Pittsburg Dispatch*, March 2.

"It was singularly free from word or action of an objectionable character or double meaning."—*Pittsburg Times*, March 2.

"Two capacity audiences assembled to witness the first production in Cincinnati of 'The Minister's Daughters,' . . . and they gave even more demonstrations in their approval than last night."—*Cincinnati Enquirer*, Jan. 28.

Head line of the *Cincinnati Commercial Tribune*, Jan. 28:

"Prepossessing and Most Elaborate Staged Play of the Lenten's Season. . . . There is some very good singing throughout, and an abundance of fun keeps everybody passing from sympathy with the innocent sufferers into shouts of merry laughter."—*Cincinnati Commercial.*

"Climax follows climax so rapidly that the audience was kept busy alternately flowing and applauding."—*Cincinnati Times-Star*, Jan. 28.

"Will undoubtedly crowd the house at every performance during its stay."—*Milwaukee Free Press*, Nov. 17.

"At the Bijou yesterday afternoon and last evening two large audiences . . . saw the attractions and liked what they saw enough to make a play a favorite."—*Milwaukee Daily News*, Nov. 17.

"It is enough to say that it is *full* of all the scenes and incidents that go to make the story of heroic effort for good by the good people in the play, and the vicious efforts for bad by the wicked ones. . . . The Bijou was filled to its capacity both afternoon and evening."—*The Evening Wisconsin*, Nov. 17.

"'The Minister's Daughters' scored an instantaneous hit at the Bijou Theatre last night."—*Milwaukee Journal*, Nov. 17.

Midweek . . . "In a capital example of the popular drama, which has such a vogue nowadays. The comedy scenes are numerous and well conceived . . . is attracting large audiences."—*Milwaukee Daily News*, Nov. 20.

"The gallery boys are having the time of their lives at the Bijou this week, where 'The Minister's Daughters' is the attraction."—*Evening Wisconsin*, Nov. 19.

Next, *New York Herald:* "Applauded downstairs and above."

"'The Minister's Daughters' are delighting big crowds at the Bijou—seems to have caught the fancy of the public."—*Milwaukee Journal*, Nov. 21.

"The Bijou patrons this week are enjoying thrills and sensations enough to last them for several weeks in 'The Minister's Daughters.' It is a play full of sympathy and deep humanity, and is doing a big business."—*Milwaukee Sentinel*, Nov. 21.

"'The Minister's Daughters' was greeted by an audience that filled every portion of the Avenue at yesterday's matinee. In point of numbers, it was the largest of the season." (Third performance.)—*Louisville Courier-Journal*, Jan. 20.

"An audience that filled every part of the Avenue attended the second matinee yesterday and cheered and applauded 'The Minister's Daughters' to the echo."—*Louisville Evening Post*, Jan. 20.

"Seems to be to the liking of the Avenue's patrons, which was again crowded at both performances yesterday."—*Louisville Post*, Jan. 21.

"The Avenue's matinee yesterday, in point of numbers, was the largest of the season, and the demand for seats for the week indicates that 'The Minister's Daughters' will have a most successful engagement."—*Louisville Times*, Jan. 20.

"'The Minister's Daughters' is proving a drawing card for the Avenue, which has enjoyed a succession of crowded houses all week."—*Louisville Courier-Journal*, Jan. 22.

"Is full of action from start to finish."—*Louisville Times*, Jan. 19.

"If there was a dull moment in the performance the large audience failed to find it yesterday; and the female portion of the house split their gloves, while their male escorts collected their hands as climax succeeded climax."—*Detroit Free Press*, Feb. 2.

"The patrons of the Park Theatre who do not make a point of visiting that house this week to see 'The Minister's Daughters' will forego the pleasure of a most excellent entertainment. . . . The performance is the best that has been seen at the Park this year."—*Providence Journal*, March 17.

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"If 'The Minister's Daughters' does not play to the banner engagement of the season at the Grand Opera House, it will be surprising. . . . An interesting story well told, strongly dramatic situations, thrilling climaxes, elaborate settings, and last, but by no means least, a competent cast."—*Wheeling Register*, Sept. 30.

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". . . Impression created by first production resulted in two splendid audiences yesterday. In spite of the extremely disagreeable weather."—*Wheeling Register*, Oct. 1.

New Star Theatre (New York city).—"'The Minister's Daughters' . . . It was well received, playing to exceptionally good business. . . . presented by a large and capable company."—*The Conservative Critic of the New York Mirror*, April 18.

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ALAN DALE,

the famous dramatic critic, after a wonderful pen picture describing the glories of this beautiful temple of dramatic art, went on to say:

"It was in the details that Belasco, the creative genius, excelled. The chairs upholstered in green, with a symbolic bug "bee" woven in the fabric, are the sort of things to sink into and sigh luxuriously. With seats so comfortable, it really doesn't matter much whether the play be good or bad. If Mrs. Leslie Carter as Du Barry had not been such a vital spark, I could have sunk back and slept deliciously. Oh for such a theatre and such seats in which to see some plays (which shall be nameless), to doze, to dream, to awaken only to the 'good night' offering of the orchestra. Honestly, it would pay managers to emulate this dowsy, dreamy notion which lulls the occupant into a satisfied frame of mind. The evening is a monument to Belasco's selection and its builders' taste and skill."

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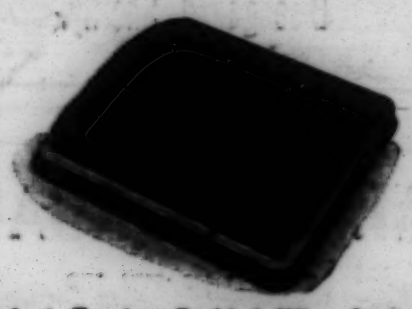

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